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1917

OBJECT OF CONVENTION

By FAY FOSTER

"Crystallized the object is this: To bring together American musicians, critics, managers, composers and educators in order that the managers may hear the artists and give them engagements—the singers may hear the composers' works and use them—the composers may become personally acquainted with the artists and learn their needs, possibilities and limitations and that a general feeling of Camaraderie may be established between them all that shall be as leaven to the loaf."

25 Oct. 18 D. 1917



FOLK SONGS.

(Ballade.)

*The reeds and rushes softly stirred,
And whispered, in the evening breeze,
The fateful secrets they had heard
From forest, stream, and waving trees,
From butterflies, and droning bees,
And all that in the world belongs,—
Great Pan then made his pipes of these,
To sing a mighty nation's songs.*

*The reeds, with tender withes to gird,
Forthwith a cradle formed, to please
The coming race, of man, or bird.
A thousand joyous jubilees
Rang out, in all the many keys
Of mother-love, in untold tongues,
And both of high and low degrees,
To sing a mighty nation's songs.*

*And hymns of war that oft occurred,
Of rites that pagan gods appease,
Of mediaeval knights, that spurred
To follow overlords' decrees,—
All these, in lands across the seas,
From ancient times to modern wrongs
And rights, voice life's humanities,
To sing a mighty nation's songs.*

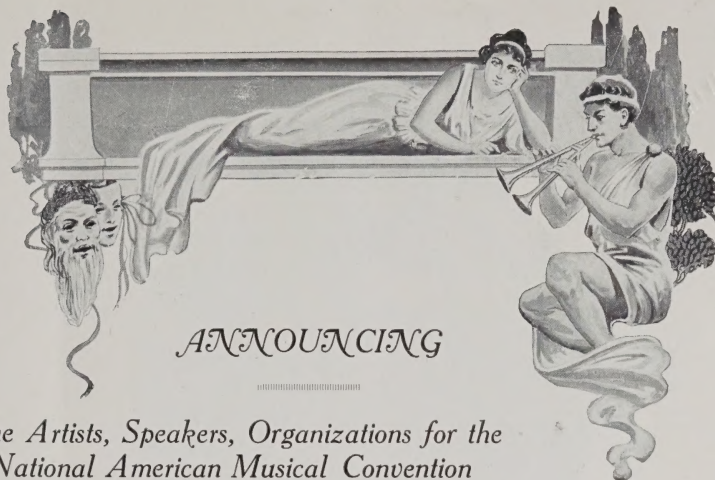
Envoy.

*America, thy melodies
Shall echo over countless throngs.
For youth is thine;—in world-wide glees
To sing a mighty nation's songs.*

M. A. B. Evans.

*Author of
"The Moonlight Sonata,"
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Lockport,
N. Y.



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MAUD DeVOE
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MARY QUINN
ARTHUR MIDDLETON
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MME. MAUD KRAFT
ISAAC K. MEYERS
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GRETCHEN MORRIS
MME. ANITA RIO
LILA ROBESON
HORATIO CONNELL
MARGARET JAMIESON
EARLE TUCKERMAN
HARVEY HINDERMEYER
LOWELL MARIE WELLES
BERTHA LANSING RODGERS
HARRIET STERLING HEMENWAY
LUCIA FORREST EASTMAN
MAUD TUCKER DOOLITTLE
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ETHEL HAGUE REA
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RICHARD KNOTTS
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BLOSSOM JEAN WILCOX
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LUCY MAY VAN DE MARK

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EDWARD HOWARD GRIGGS
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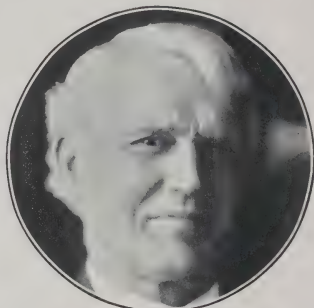
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*Prof. Hollis Dann
of Cornell*

One of the Directors of the National American Musical Convention

The Future of Music in America

FACTS and conditions gathered and observed during thirty years' experience in the primary, secondary and collegiate schools from the kindergarten to the university, have led me to believe that "Musical America" if such it is to be, is to come through the democratizing of music in the public schools.

Music makes its appeal primarily through the sense of hearing and rhythmic feeling. Its emotional appeal is dependent upon this physical basis. Therefore the quickening, developing and training of the tonal and rhythmic sense is an absolute necessity and is obviously a prerequisite to all musical understanding and appreciation. The period when this awakening and training of the musical sense shall be accomplished is of the greatest importance. It is a fact which has been repeatedly demonstrated that more than 98 per cent of the children in an American community beginning the study at six years of age under competent teachers, become singing children. Deferring the training until eleven or twelve years of age or later, a large percentage of children remain so-called monotones, to all intents and purposes "tone-deaf" for life. From 6 to 10 to 11 years of age a child is peculiarly alive to all sense perceptions. At this age the physical senses are intensely active. The significance and importance of this accepted psychological fact in its relation to musical education can hardly be over-estimated.

If the man or the woman is to possess an aptitude and capacity for music—either as a performer, creator, or listener—the physical capacity must be



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assured during the first four or five years of school life. When the parents are musical, when the child hears music from earliest infancy, when a keen sense of tone and rhythm is inherited from generations of musical parentage; when the musical nature is awakened by the rhythmic swing of the lullaby and made still more sensitive by music in the home during all the years preceding school age, the child possesses a priceless heritage. Only an occasional American child, however, is favored to such an extent. Such is the normal and usual inheritance of the German or Italian child, rich or poor.

America lacks the rich literature of folk-music and the background of musical culture which is the boon of many foreign nations. We must cherish and teach to our children that which we have, and borrow what is suitable, especially folk songs, from other nations. Our children lack, in most part, the inestimable advantage of musically trained parents and the invaluable musical atmosphere which pervades the genuinely musical home.

Contrary to popular belief however, music teaching in the primary and secondary schools of Germany and France is not more advanced than in this country. The facts are that in no other country excepting Great Britain is the subject so well presented, the child voice so well understood and the material and methods so well adapted to school conditions as in many parts of the United States.

These statements are made after personal investigation of conditions existing in the public schools of France, Germany and Great Britain. In France and Germany for example, the proper treatment of the child voice is not understood, and the results of children's singing are positively injurious to the after voice. Even the authors of school music texts in these countries are uninformed concerning this most important side of school music and are as yet unaware of its great importance.

On the other hand, Great Britain is the home of the boy choir, the best musical talent of the kingdom having been devoted for many generations to the care and development of the child voice.

The most beautiful tone production and song interpretation is to be heard in the best English schools. The great musical competition movement which has swept over Great Britain during the past twenty-five years has set a high standard of tone production and song interpretation and demonstrated the wonderful possibilities of children's singing.

The educational value and far reaching significance of music in the public schools of the United States, its comparatively recent introduction into the curriculum as a serious study, and the tremendous strides the subject has taken during the past twenty-five years—these and other significant facts are not known to the people in general and are alike unknown to the musical profession. Prior to the close of the Civil War music was not taught in the public schools of the United States except in a few isolated communities. Practically its entire history is covered by the last fifty years although the remarkable, epoch making report of the Committee of the Boston Academy of Music and its adoption by the Boston School Board, was made in 1837. Not until 1864, however was music taught in the primary schools of Boston.

Under favorable conditions which include expert supervision, a trained corps of teachers, superior material, and the support of Superintendent and parents,—the result in any community after twenty-five or thirty years, are truly amazing. Only those who witness the marvelous progress of a generation



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of children under such conditions can understand the possibilities of music teaching in the public schools.

A quickened sense of tone and rhythm, the power to hear what is seen and see what is heard, a singing voice smooth, mellow and musical, and a love and appreciation of good song literature,—these are some of the results of the successful teaching of music in the public schools.

The steady unfolding of the singing voice from the wee little voice of the child in the kindergarten to the full rich voice of the boy and girl as he approaches adolescence, a voice which is even, mellow and musical throughout a wide compass, is a condition of immeasurable value to the adult voice, to the future of American singers and to the development of the art of singing in America. The power shown by those young people to read and write the language, their phrase-wise way of reading and singing, their splendid reaction to the best in the art, their love and appreciation of things musical—these and many other surprising results prove that practically the only limitations in the musical education of children are limitations of the teacher's ability to lead them.

Perhaps the most significant result is the discovery of unusual musical talent, often among children from the humblest homes. One's greatest desire is to find some way to give these talented children opportunity to develop this talent. The widespread movement toward free musical education in the high schools will afford splendid opportunities for these specially gifted children. Courses in Melody and Harmony, Music History and Appreciation, violin classes, Piano Classes, Bands, Orchestras, Glee Clubs and Chorus in the high school are already a reality in many communities.

Boston, New York City, Washington, D. C. and many other cities east and west have violin classes in the public schools practically free to all children. In the grade schools of Oakland, Cal., there are twenty-nine bands and twenty-nine orchestras. To instruct these organizations the school board employs two teachers for band and orchestra in the high school and two in the grade schools. Three years ago an inventory showed \$13,870 worth of instruments owned by the pupils then enrolled. \$10,000 had been expended by the schools for the purchase of additional instruments which are loaned to the students without charge.

The city of Pittsburgh and many other cities employ a teacher of music for each High School and provides courses in Harmony, Music History and Appreciation in addition to the usual courses in music. Portland, Me., Atlanta, Ga., and other cities have municipal organs and organists and programs arranged especially for the children.

The amazing development of music teaching in the schools is the more significant when it is known that during its entire history the subject has been ignored and neglected by the state departments of education, and by school authorities in general. Although music is now a regular subject in practically all the cities and larger towns in most of the States, and although from 10 to 20 minutes each day is given to music teaching in all grades, supposedly by the grade teacher, only a very few states and cities provide any sort of syllabus, require any preparation for teaching, or set any standard of qualifications for the all important position of music supervisor. Even the Normal schools where systematic preparation for teaching music should be universal, either ignore the subject or provide a hopelessly inadequate and fragmentary training of the grade teachers.



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A large amount of time and money is expended on the subject, while the vital element, the one factor which makes success possible, the preparation of the teacher, is omitted. School music is growing faster than the supply of properly equipped teachers. And herein lies the greatest danger to its success. While music is a language, it is also an art-elusive, complex and delicate. In the hands of efficient teachers it is an inestimable boon to the children and homes of any community. Without intelligent supervision it cannot succeed, and may be a positive menace, seriously impairing thousands of naturally beautiful voices, blunting and debasing the musical sensibilities and worse than wasting the time and money expended.

The all controlling and all important element in school music is the Director who must train his corps of assistants and grade teachers, set and maintain the standard of tone production and song interpretation, conduct the choruses, organize and train the glee clubs and orchestras, plan and often conduct the theory and appreciation courses in the high school, serve as musical advisor for hundreds, often thousands of parents and pupils, and inspire and lead the movement for community music. The best musical and pedagogical talent and the broadest possible preparation are needed for this office.

A much higher standard for the Director of Music, demanding better musicianship, better preparation and greater efficiency must prevail before music in the public schools can possibly conserve the interests of the 20,000,000 of school children in America. The demand for adequately trained teachers, especially men, for this profession is far greater than the supply. It is the most promising and attractive field open to musically talented young men and women with a college or normal training. The future success of music teaching in the public schools and to a large extent the future of music in America hinges on the adequate training of large numbers of high class young men and women who shall become leaders of school and community music. Collegiate institutions in every state should establish adequate courses for the training of Directors of Music. Every State should establish a minimum professional requirement for the supervisor and grade teacher of music, every Normal school and training school should require certain, definite elementary knowledge and skill on the part of the grade teacher.

Only by such a policy can the time and money now expended be conserved and the musical welfare of the millions of children in the public schools be safeguarded. Music in the schools has come to stay, shall it be a means of developing the future American singers and players and composers, shall it be a blessed boon to all the people, rich and poor, bringing joy in participation and happiness in listening, conserving and protecting the singing voice and enriching the memory with a repertoire of song? Such it can be, provided an efficient, thoroughly trained director is given time, material equipment, and the support and co-operation of superintendent, teachers and patrons.

The nation sorely needs the refining and home-making influence of music. A spirit of unrest pervades the American people. There is an abnormal and unnatural discontent and restlessness evidenced by a craze to be amused, to be entertained. There is a lack of repose, of poise. The crowded movies, the rush through the country in the automobile, and cabaret show, the drifting to the saloon and the dance hall are all evidences of the unrest and over-excitement of our modern life. This feverish appetite for excitement and sensation is evidence that there is something lacking in the inner life. We should possess to a greater extent the ability to entertain and amuse ourselves and each other.



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One of the problems confronting the public schools is the development of the child's capacity for happiness and contentment—the means for self-recreation. Our social problems arise almost entirely from the use or rather the misuse by society of its leisure hours—by the ways society satisfies or expresses its emotional life. The police force, the insane asylum, the divorce court, the dance hall, the saloon, the gambling den, exist not because of mankind at work but on account of the way he expresses himself at play.

Our social problems and evils are due not to lack of the ability for self support but to lack of self control. In our scheme of education, we are concerned with teaching students how to get a living but neglect to teach them how to live. We are deeply interested in the development of the intellect and the acquisition of knowledge, while leaving the all-controlling emotional life without resources, a prey to chance and temptation. The emotional life must and will have expression; if not in safe and sane ways then along dangerous and debasing paths. Legislation against social evils is comparatively futile. An evil can be checked or eradicated only by substituting an equally attractive good, only by creating an appetite for better things. Herein lies the social value and power of music.

This principle of substitution is applicable to musical as well as social evils. Only by educating a generation of children to love and appreciate real music can we rid the nation of the scourges which now ravage our musical life. We are victims of a peculiar American disease known as "rag-" music and are afflicted with its near relative and constant companion the "popular" song, with its silly, sentimental text and its cheap and tiresome music.

Church music is afflicted with a similar disease and is quite as badly in need of reform. Both the text and music of much of the so-called sacred music in America is quite as nauseating as the rag-time song. We still hear, "O to be nothing, nothing," we still continue to sing words and music that are conclusive proof of poverty and depravity, both literary and musical. Fortunately the use of such music-literature ceases whenever a community is well advanced along the road of musical culture and is given a proper musical diet. Here again the sure way to eradicate the evil is by the substitution of a more attractive good. The good music will win out if given opportunity. The "O to be nothings" cannot live in company with the virile strength of text and music of "Judge me, O God" and "Send out thy Light."

However, these musical crimes and misdemeanors need not cause undue discouragement. They are only symptoms of temporary insanity—of an acute disease. Whenever one or two generations of children have been brought up in constant contact with real music-singing, playing and listening to music that is healthful and health giving, the present popular "rag" will disappear or be transformed into real music. Out of this musical slang may be evolved the future American type of music. The musical emancipation of America, its salvation from the trivial and debasing, its triumph over the handicap of non-musical inheritance and environment, the opportunity for universal musical growth, and the development of the normal and healthful musical life—all these things are possible only through the musical education of the children. And this can be accomplished only by means of music in the public schools.

Two or three generations hence when the children of to-day shall have become the fathers and grandfathers in the community, music in the schools will have ceased to be a secondary consideration; children will read and understand

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music as they read and understand the newspaper; musical talent, now dormant and undiscovered, will be found in the grades and will be encouraged and developed as a part of the regular high school curriculum.

The school chorus and school orchestra will flourish along with violin, piano, and theory classes maintained by the school without additional expense to parent or pupil, thus opening the door of opportunity to the poor where the greatest talent often exists. The home life will be enriched with a variety of musical activities in which the instruments of the symphony orchestra will play an important part along with voice and the piano.

Nearly every church will have its large and efficient chorus choir and there will be plenty of soloists in the town for all the choirs. The community orchestra, using the school building for rehearsal, will be constantly recruited from the school orchestra; father and son, mother and sister will find real joy in taking a real part in the performance of real music. The community chorus, also constantly recruited from the graduates of the high school, will unite with the community orchestra in giving public concerts. These concerts will be given in a fine municipal auditorium with its great organ, on which the municipal organist will give frequent recitals, practically free to all the people. Frequently the organist will arrange a special children's program with soloists and music appealing especially to children. Each city will have its season of opera in English given by companies principally American and patronized not alone by people of wealth but by the general public. Crowning and closing the season will come the Musical Festival or Pageant in which Community Chorus and Orchestra, School children and general public will unite with true civic spirit.

A Rockefeller or Carnegie of Music will have made possible a great National Conservatory at Washington or elsewhere with endowment sufficient to assist in the education of the young American genius wherever found. Would that our National Government might establish such an institution, which like the Paris Conservatoire supported by the French Government, would develop American artists and American composers to be known and heard the world around.



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Prof. J. Lawrence Erb

University of Illinois

One of the Directors of the National American Musical Convention

The Training of the Teacher

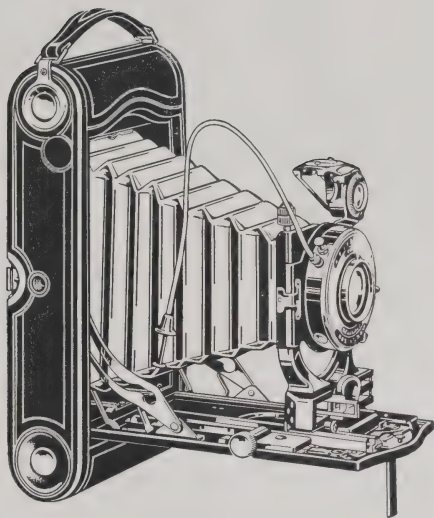
OF a total of \$750,000,000 spent annually for education in the United States, \$220,000,000, according to the figures of an authority who has taken great pains to gather the statistics, is spent for musical education.

This is nearly four times as much as for all the high schools and nearly three times as much as for all the universities and colleges. A fair question is, "Does the American public get as much for its money in the case of a musical education as in the others?" and a candid answer must be "No." The trouble is largely because music teachers too often happen, they are not trained. The indifference of the faculties of the colleges and universities toward music in such institutions is largely due to the inadequate preparation of the teachers and the haphazardness of the courses. Hence, the training of the teacher is the most important problem before musical educators of our day.

Such training should emphasize certain important factors:

First, It is a *teacher* who is to be trained, not a performer, composer or critic; therefore, the training should be such as would produce a teacher.

Second, The private tutor system is in the main a source of weakness. Small classes are much better educationally and produce much better results as



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evidenced by the great conservatories of Europe. Also, it is rather absurd to expect one teacher to take care of the entire musical training of a student. The work should be divided among a number of specialists co-operating in some way. Here, of course, the conservatory or school of music is superior to the private teacher.

Third, the general education of a music teacher should be at least equivalent to a high-school training, with a thorough knowledge of at least one musical specialty and the general theoretical courses. It is, moreover, exceptional to find a first-class music teacher whose knowledge of music is confined to one specialty. As the physician is first a general practitioner and then a specialist, so the musician ought to have an all around foundation upon which to build a specialization.

Fourth, A successful music teacher must fit into the community and work for the highest good of the community. A certain amount of free work for the good of the community is inevitable.

Fifth, The training of the teacher must conform to universal educational standards and must prepare for co-operative service with a reasonable regard at all times for the rights and standards of others.

Sixth, This means, more study and a broader curriculum, including a considerable amount of general culture, such as languages, psychology and pedagogy. Moreover, frequent examinations of an impersonal nature are imperative.

Seventh, The training of the teacher is not complete without attention to ways and means, such as studio ethics, program building, selection and grading of material, good and bad publicity, etc.

Eighth, Growth comes only thru constant change and adaptation to environment. In stagnation is death. The new thing is not necessarily the best, but neither is the old. Teachers must show more ability to face new problems, examine the new artists and composers and judge them on their merits.

Lastly, The teacher must be trained for good citizenship. It is expected of every good citizen that he bear his share of the community's burden, not only of his own particular work, but in everything which tends toward the building up of a good constructive teacher. He must be in and of the community at all times and capable of meeting other people on their own ground. The day of the exclusive "Hermit-like Musician" is past.



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The Musical Man in the Community

BE he professional or amateur the musical man in the community is too often reckoned a light weight, a negligible factor, a bit of life's froth. Von Bulow once declared a tenor to be a disease. If partial musicianship can be thus caustically appraised by one of the elect that is only suggestive of the scorn with which the average solid man sets in his place the man whose open interests turn toward the arts, and especially toward music.

So far as this judgment is merely the contempt that ignorance always bestows on what is incomprehensible it may easily be overlooked; but if, as we are compelled to admit, there is reason for such an estimate, no earnest musician should refuse to face the situation. We have much need to ask ourselves in all sobriety whether we deserve this stigma, and especially whether it is possible to avoid it,—to make the musical man not only valuable but also honored and prized by the business and the professional men of his community.

I am inclined to think that on the whole the most marvelous fact about modern life is the interdependence of all its members. Even the lowliest dweller in the remotest district to-day gets his canned food, his ready-to-wear clothing, and his canned music from the great beyond. The whole round globe and the intellect of the ages contribute to his welfare. He is ever conscious of his



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fellows. Nor may his life activity stop with himself. As he gets, so must he give. I believe that there are few laborers existing today who are not conscious that their labor is a real contribution to the life of the world. It is this certainty which underlies the great struggle for readjustments in the scale of rewards for labor.

We often look upon workmen, whether skilled or unskilled, as those who are seeking to give always less value than they should to their employers, to defraud by laziness and incompetence the communities upon which they thrive. On the contrary I am convinced that, excepting in the really overworked and pitifully underpaid class, the worker loves his toil, is glad to give of his skill, and agitates and combines to force better returns with honest belief in the worth of his labor and a conviction that due adjustment should set him higher in the scale of recompense. It is this consciousness that one is knit into the life of the world which breeds a respect for one's self and one's fellows, that translates the poet's phrase "Life is real and life is earnest" into the measure of a man. Whether consciously or unconsciously, only the man who contributes worth to the life of his community will be reckoned of importance. It is, of course, inevitable for the man on the street to assume that he who can both demand and get big returns for his work has in fact contributed the most to his fellows. Perhaps, even, in the long run this may be a correct assumption. Plainly, too, it would seem that the business of setting in order the essential activities of life will appear more valuable than that of bringing diversion and recreation. From the point of view of a producer, then, the musician stands very naturally in subordinate relation to life's activities. For only a small proportion of people grasp vitally the value of charm in existence. Still fewer hold creators of beauty to be of more worth than creators of estates or of business. It is not merely that the musician is working in an unknown medium; he has withdrawn himself apparently from the normal activities of man, he has refused to bear his share of life's burdens, he is an idler. Often he has not even the excuse of being an "idle rich", of whom it can be claimed that ancestral work won for him cessation of toil. On the contrary he must turn aside from his true labor to help amuse the rich and teach their children accomplishments, when he should be creating, or re-creating, the wonder of beauty in musical tone. And this by-product of his life, which he does merely in order to live, often with much distaste, is accepted by others as his main purpose, and contributes to the low estimate they find for him.

Such is the indictment of the musician and music lover. It is a challenge that he has not wholly appreciated, for reasons which add to the verdict, namely, because in the first place he is so absorbed in his art life as to be almost unaware that he is in the least degree objectionable, and in the second place he feels that it is the unmusical person who is himself defective, inferior. In other words, the person who has come to understand and appreciate art in any of its forms, and perhaps, especially the art of music, has reconstructed radically the scale of what is important in life. His judgments of the philistine and



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barbarian are often more contemptuous and cynical than that of the solid business man in regard to him. Were he in the majority the community would undergo a change of heart very astounding to many influential citizens. The least among them might become the greatest, the poor might be both regarded and become in fact the rich.

This change would, however, be based upon the same principle of community life of which we have spoken. Still the challenge of a man would remain measured by his usefulness, his contribution to the world. Secretary Lane's remark, "I do not measure my Americanism by what this country has done for me, but by what I have done for it," may serve as a statement in regard to music and life. Once be it demonstrated that the call of beauty is supreme, that its presence is essential to life, then the creators and purveyors of beauty step to the front as valuable and important citizens. The unspoken but insistent question of civilization has found a new answer. For then the musician contributes of the best and will receive the honor that was accorded to the old musician-priests of Egypt, who stood next the king in dignity and power.

But our observation of the social organism is not quite complete when we see that value is reckoned in terms of service. It is also reckoned in terms of interest. The man who withdraws his hand and mind from any vital share in the activities and pursuits of others may lose much when his own contribution is assessed. I will look with kindly eye at what you are doing if you and I have first met in some common duty or pleasure outside of the ordinary round of our tasks.

Just here the musician is often at fault through very absorption in his own delight. He has allowed himself to limit his interests until he has cut away that common ground of mutual glow which should hold him to his fellows. He is in his community, but not of it. I have yet to know the musician who is active in politics, in social service, in the city chamber of commerce, etc. To the call to such activities he is apt to oppose the mere passive weight of his busy, self-centered life. Music is so vast a field, so entrancing an occupation. Indeed, it is not at all uncommon to find the musician absorbed in his own little phase of music so completely that he has no ears for other kinds of music or for other musicians. He has become an homunculus, a dwarf, even in his own field. I am frequently amazed to find pianists who see nothing of interest in the organ, organists who would not go out of their way to hear chamber music, singers who really never hear even a song,—only a voice line, and listen to music in terms of the star who is shooting at the moment. With such a narrowed horizon as to music itself it is not surprising to find the self-centered, small view in other things. And they have their reward in being allowed to function as priests in their separate cults, somewhat misunderstood, quite ignored by the busy world.

Such is the musician in the community, a being apart, not vitally concerned in the affairs of his neighbors except as he is called on to add now and again



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his little extra to life, and receive his more or less sincere applause which he must perforce elevate to a supreme importance. Were this his true position and due meed it might well make us humble and content to let the less said be the better. But if, as I am convinced, music is as significant to man as it is well nigh universal, no question can be of more importance for the musician to consider than how he can make himself of the utmost value to his community, and how he can convince the community of his value.

At the risk of seeming prosy I desire to lay emphasis upon a few quite obvious facts and make a few quite inevitable deductions.

A musician, to be a valuable man in the community, must understand the real nature of the musical experience, and estimate sanely his own capacity and that of others in creating or reproducing music. He must have a proper judgment of the important things of life and know when the supreme moments for each are due; and he must enter into the whole adventure of life with genuine and unabated enthusiasms.

First, then, he must reckon at its real worth the musical experience.

It is not at all enough, in my estimation, that a person "love music" and be eager to glut his fill of it and pour it out for all to drink. The musical road-hog is as vicious an influence in the community as is his mate of the highways. The people who look upon music as an emotional orgy and consider temperament equivalent to abandonment to the frenzy of tone-excitation have lowered this great medium of art expression to the level of selfish, sensuous intoxication. At its best such a view makes of music a mere entertainment, a diversion. At its worst it becomes the opium of an unreal fantasy, a disease of the sense of hearing, a hypnotic hallucination. The music called for by such a conception is sure to tend to the condition of the eggs a store keeper telegraphed for. The message read, "Rush fifty boxes eggs. We want them bad."

All true art derives Antaeus-like from the mother earth of sense impression. The keen relish for the charm of the eye in color and form must ever guide the painter, the sculptor, to his material and reassure him as to its worth. The inhaling of the breath of life in vibrant tone must ever renew the blood of the living organism in music and prepare it for its onward march. In that sense it is wholly legitimate to thrill to the pure sense impression of sound. But the sounds are not the music. The order and purpose of the tones, the wonder of a cosmos developed out of a chaos that might, perchance, have remained a chaos, or have evolved to quite another cosmos, this it is which furnishes to man the illusion of creation, the thrill of discovery, the magic we call the art of music. And just as in that study of the soul of man which is known as literature the myriad facets of separate existences are fused in a thousand ways into vivid reflections of some phase of the central and all marvelous fact, *life*, and we acknowledge a writing to be literature the moment the gleam of the eternal reveals itself:



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So in music the study of the kaleidoscope of sound-waves, which melt and leap, vanish and emerge, a mystery and a lure, grips the heart with a sense of reality, if at last of a sudden we hear the bells of eternity a-ringing and discover the footprints of a god,—i. e. if we realize that glory of being known as logic, meaning, expression. Is it self revelation? Say, rather, the child playing with the tools of a creator. However foolish or inadequate be the thing he produces he is preparing himself to glimpse the mind of the master;—if not now, someday. It is god-revelation. Schopenhauer calls it the “illusion of the triumphant will” which gives to music above all the arts supreme and pure delight for those who know it.

Music offers gracious and queenly abstraction from the burdens of life, a fairy land of the spirit to which we fly on the wings of tone, a sun-bath of the soul, a tonic for the body of mortal strife. To be unable to share this delight is to miss a superlative experience; and superlative experiences enrich the spirit. If we accept the common statement that music is the last and greatest of the arts, because its beauty is freed from the alloy of individual existence, because it draws the listener into the semblance of the creative mind, then the musician may rightly be proud of the task that his chosen medium imposes and jealous to interpret rightly its message.

But together with his knowledge of the worth to everyone of the musical experience he needs also to estimate sanely his own capacity and that of others in dealing with music, if he is to be a valuable man in his community. He is the high-priest of the ear and should understand his subject. It is easy to interest people in some kinds of music and hard to hold them to other kinds. You know the story of the men at the opera. One said “Do you enjoy this man Vagner?” The other answered, “Why—yes!” And the first replied, “Neither do I.” And yet Henry T. Finck declared that he would defy any man not to like serious orchestral music if he could sit next the man at a season’s weekly concerts. This eminent critic knows that the difficulty is to understand what and how to hear. The essential difference between art and nature is that art is selective, discriminative; nature is noncommittal. It is not what you hear but how that counts. The ear takes all; the mind selects. Recently at a concert after a number my neighbor said. “There is a man near us with a bad cold who was sniffing abominably all through the music.” I had not heard him at all; but, sad to relate, in the next number I heard the man but not the music. It is an act of supreme concentration to hear the whole of music as it passes. Once a man told Brahms that he had heard Tristan and Isolde the night before. Brahms exclaimed “What! the whole of it? I can only hear one act.” Once in a great while, under a special stimulus, it may be possible to listen intently to music, hour after hour (as perhaps, some of you are doing all to-day and to-morrow).

But if one does it religiously he will pay for it with great weariness, and realize that it is a dissipation like that of a big revival or a county fair. For



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most of us this concentrated attention that takes in the real message of the work of musical art has to be developed by training. The musical man in the community can do far better service by explaining his enthusiasms, than by forcing them upon his fellow men; by endeavoring to find out what they do not hear and calling their attention to this with real confidence that if they hear they will appreciate. I have known musicians to crawl into their holes with querulous complaint that nobody in their community cares for good music, totally ignorant of the fact that their plaint only damns themselves. What after all is the mission of the musical man in the community if not to hold fast to that which is good, and with unwearied persistence and sincere friendliness explain that it is good, and why it is good, and what enlargement of the spirit can come to him who will feed upon it?

I like to recall a remark of that Nestor among American musical educators, Professor Albert A. Stanley of the University of Michigan. Once at a conference, in reply to a query as to how to arouse an interest in good music, with his beaming smile he replied, "I have always found that other people are interested in the things that I am interested in." You in Lockport have in Mr. Van De Mark an asset of genuine overflow of enthusiasm that does much to compel you to hear with his ears. But I make no doubt that many a musical man in your community could serve you much more than he does by opening the ears of his neighbor to his own enthusiasms. You know what is fine about Sousa, you like DeKoven, why should you not like Debussy? Bach drives his chariot with horses abreast; Mozart often tandem; while Richard Strauss speeds his auto; Schoenberg loops the loops in a monoplane. American music, too, what does it stand for? Not, "is it good?" Of that we are convinced. But "what is its excellence?"

The musical man in the community one finds to be a person acquainted with a special literature called music, art-music, if you will,—but a literature marvelously highly developed, with its periods and styles, that represent the white heat of many souls down the ages. It is his privilege to bring these rare ones to us commoner folk and by making us acquainted to enrich our lives. If he can understand how vital a mission that is he will find himself a constant and stimulating teacher. Samuel Crothers in a recent essay makes a character say, "To be interesting a thought must pass through the mind of an interesting person. In the process something happens to it. It is no longer an inorganic substance, but it is in such form that it can easily be assimilated by other minds."

Just here I wish emphatically to say that I do not use the word teacher in the limited sense of the professional. We suffer much both in religion and art from the professional idea. The clergyman, that professional Christian among us, is often put to severe straits to combat the notion that pure religion undefiled belongs to his special class which is apart from the world. Teaching is an imparting of new matter about life which often comes in its most service-



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able form outside of the set hours and the regulation formulas. Every real enthusiast is a teacher. The amateur is oft times doubly so.

I have said that the musical man in the community, to be of greatest service, needs to understand the worth of his subject and his own limitations in regard to it.

It is equally true that he must have a proper view of the whole complex we call life and must pursue the great adventure with unabated love of it. I would have stated this in other fashion by declaring that the musician ought to have a liberal education,—be a cultivated man,—were it not for the fact that so frequently education is assumed to be a mere matter of going to school and college. Strongly as I should urge most young people with musical instincts to get all the schooling possible, I am well aware that the root of education lies rather in a point of view. I have known men with but the rudiments of book knowledge that held so sane an estimate of wherein life consists, so keen an interest in all legitimate doings, so admirable an understanding of when to sink their own personality into the background, and when to contribute its warmth and radiant overflow, that one felt them to be possessed of that elusive thing we call culture. If such men are more often met among the people with book lore, the so-called educated classes, it is in spite of a tendency toward intellectual snobbery, that frequently appears after the training of the schools which removes one from real life almost as much as does the self-centering of art and music. This I would not desire the musical man to seek after; but rather the true education which widens the circle of one's interests and refuses to stand aside from any real thing. Such a view prevents him from being that truly abominable being,—the musical bore. It is not that the bore says fatuous things, but he has no sense of when to stop. Like the rhinoceros, he charges right on in his nearsighted path undeterred by obstacles, unlimited by anything but the final collapse of his own motor impulse. If the bore could understand and thrill to other life than his he would no longer hold the stage at inopportune times; he would no longer be the bore. The musician should take to heart the lesson of life which he may learn from a study of composers themselves. It is said that the difference between style and manner is largely a question of the size of one's vocabulary of thought. When one is forced to use the same expressions over and over the result is mannerism; with the larger range of expression there grows the distinction of style. The musical man needs to cultivate a love for many things outside the range of his special subject, and so to draw near to those persons whose special interest lies in these other experiences. Let him cease to fall into the manner that marks him a musician and gather in place thereof the style of a cultured life. Above all let him live deeply and eagerly. There is a difference between emotionalism and enthusiasm, as there is a difference between sentimentality and sentiment. As little room as there is in modern life for sentimentality and emotionalism, so much the more need is there for sentiment and enthusiasm. Convince your solid men that your goods are there



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It is quite possible that you are upbraiding me at this moment for these commonplace reflections, when you expected me to enumerate the particular musical things that the musical man may do for his community: the choral and orchestral societies that he can create, infuse and manage; the concert courses that he can arrange and patronize; the pageants that he can undertake and adorn with his particular charm; the influence that he can exert to bring music in the schools to its full share in the educational scheme. These and many other similar activities are his special channels of community action. Yet beneath and beyond all this the musical man must realize that to take his place among men as a fighter in life's battle, of equal worth with others, with warm sympathy in their achievement and unshaken faith in his own, is after all the fundamental attainment. If in addition he realizes that music is a subject far from understood and that it takes the teacher's instinct as well as courage to gain for it true recognition, he is on the way to that real service which is the measure of a man and from which his beloved art can gain most.

I believe that the type of musical man which I have been sketching is found now far more frequently among us than formerly. Fifty years ago that a son of good family in America should enter the musical profession was rare and to be regarded as a descent. Now many of our brightest young composers, performers, and teachers come from the colleges and from cultivated families. Fifty years ago musicians entered society only to sell their wares. To-day it is not unusual to have professionals performing in private homes with amateurs more gifted than they, both men and women. Fifty years ago music in America stood among the amusements, now it is a great and well recognized art.

If these statements are a little too sweeping they none the less suggest a real change. We are much nearer to the point where the musical man can obtain his right to stand high among the benefactors of society, can serve it unhampered and with adequate rewards. May his vision be as clear, his purpose be as broad as the scope of beauty. And may the twentieth century see this first of all the arts in its origins, and last of all in its fruition known for what it is,—the most ethereal as well as the most exalted expression of the spirit of man.



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"To everything", said the sage, there is a season and a time to every purpose under the Heaven; a time to weep and a time to laugh, a time to mourn and a time to dance, a time to love and a time to hate"—and it might have been added—a time to labor and a time to rest.

We are reminded also of the old adage—"A man's work is from sun to sun, but a woman's work is never done". That applies, of course, to most women. Some women never work, but with the problems of the latter class we are not concerned. It is to the overworked woman who dreads washday as much as she does a grouchy husband that our best efforts have been directed.

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C. E. LeMassena
Editor Musical Advance

American Singers Fulfilling Destiny

“THE world turns aside to let any man pass who knows whither he is going.” The chief charm of this old proverb lies in its succinctness. It fits many persons and things and illustrates a truth which very few realize. It took America about four hundred years to recognize the presence of native artistic talent. About the middle of the nineteenth century, several great foreign singers visited the United States, the most noted being Garcia, Alboni, Grisi and Jenny Lind. There were no native singers and vocal art was in embryo.

No one, upon taking thought, can add one cubit to his stature, still, thought controls the world. During the first half of the nineteenth century, few gave so much as a passing thought to the art of music, and it was not until 1854, when Adelaide Phillipps took thought and made that thought an act, from which music in America received its first impulse. It was her debut which set the first milestone in American vocal art and furnished a momentum that gathered strength and velocity year by year, until now the light has broken only to disclose the destiny which America shall fulfill.

The next American to win recognition was Myron W. Whitney in 1858. Two vocalists of note up to 1860! Not an auspicious beginning, but a beginning, nevertheless. 1861 saw the advent of the first American operatic star—Clara Louise Kellogg, who sang Gilda in the Academy of Music, New York, that year. Then came Annie Louise Cary (1867), Minnie Hauk (1868), Tom Karl (1870), Alwina Valleria (1871), Emma Abbott (1872), Emma Thursby (1875) and Marie Van Zant (1879). It was not until the eighties, however, that American singers began to appear with encouraging frequency. During this dec-

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ade David Bispham, Lillian Nordica, Emma Nevada, Emma Juch, Emma Eames and Sybil Sanderson came upon the scene.

The world was probably too interested in other things to note the almost meteoric rise of American artists during the nineties, but turned aside to let them pass, because they demonstrated that they knew whither they were going and were traveling towards the goal steadily and faithfully. They, too, were too busy and too interested to observe that the world turned aside to let them pass and were unconscious of the fact that homage was being paid them.

Strange as it may seem, the vast majority of American singers have chosen an operatic career, in spite of the fact that opera in America has always been dominated by foreigners and that there was little chance of their ever getting an opportunity to appear in their own country. However, American "push" soon made itself felt and, at this period, we find American singers as members of opera companies both here and abroad.

One of the immutable laws of Nature is that water seeks its own level, and its corollary,—that talent likewise seeks its own level. Nature's gifts cannot rise above the capacity of the individual upon whom they have been bestowed, but may even fall below it. The level therefore which talent attains, furnishes a basis by which it may be estimated. The twentieth century established the fact that America had the voices and that ultimately American singers would play an important part in opera all over the world.

We have but to recall many names familiar to opera-goers of to-day, in order to establish this truth,—Mary Garden, Geraldine Farrar, Louise Homer, Edythe Walker, Bernice de Pasquale, Suzanne Adams, Alice Nielsen, Lila Robeson, Anna Case, Carolina White, Helen Stanley, Maude Fay, Elizabeth Amsden, Mabel Garrison, Edith Mason, Vera Curtis, Marcia van Dresser, Sophie Braslau, Clarence Whitehill, Ricardo Martin, Robert Blass, Herbert Witherspoon, Putnam Griswold, Paul Althouse, Henri Scott, Allen Hinkley, Arthur Middleton, Florence Easton and Francis MacLennan, all of whom have been factors in operatic productions. This season the Metropolitan Opera roster contains the names of some twenty Americans, while the Chicago and Boston opera companies have many more.

In the concert field, there is Florence Hinkle, Julia Heinrich, Lucy Gates, Marie Kaiser, Marcella Craft, Florence Macbeth, Christine Miller, Henrietta Wakefield, Florence Mulford, Idelle Patterson, May Peterson, Grace Kerns, Margaret Keyes, Margaret Harrison, Lambert Murphy, Janet Spencer, Evan Williams, Loretta del Valle, Reed Miller, Andrea Sarto, Oscar Seagle, Charles W. Clark, George Hamlin, Philip Spooner, Frank Pollock, Cecil Fanning, to mention but a few. As time passes, some of these names will make musical history, while new stars will be in the ascendant, but time can never dim the past glory of the work accomplished, or remove the milestones set up along the operatic highway in America.

Fame, the philosophers say, is ephemeral. But it matters not so long as it encamps upon one's doorstep before Charon calls to ferry us across the Styx. Fame is useful only during life. It is a good asset, but a poor legacy. It serves a purpose however in that it compels us to seek it and in so doing, creates opportunity. All honor and praise to the pioneers in American art and to those who have aided, and are still aiding, in bringing about the destiny of America in music.



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Choral Music in America

THE claim has been made, by an eminent critic, that the real musical standing of any given locality may be determined by the number and quality of its choral organizations. The existence of a large number of efficient choral bodies in a community suggests the presence of a correspondingly large number of musical enthusiasts who are prepared to devote the necessary time to the serious study of choral works of the great Masters. It naturally follows that personal participation in the performance of a great work is unquestionably of greater value to the music lovers than mere attendance at a performance in the role of a listener.

There is much difference of opinion as to the status of America in the field of Choral singing. In my opinion no choral material surpasses that of this Continent, all things considered. The American singing voice is bright and warm, and, when subjected to the influence of careful training, is susceptible of effects not surpassed by choristers of any of the European countries. Rich and sonorous basses such as are found in Russia, the silvery sopranos one oftentimes hears in the North of England, the brilliant tenors of Wales, or the fine altos of the Scandinavian countries, are, of course, not all reproduced in the best choruses of any one country. American choruses, however, wherever it is possible to enlist the co-operation of the best local singers, maintain a very high average of choral tone and a significantly fine standard of technical and artistic responsiveness.

The American, with his nervous and restless temperament, does not, generally speaking, adjust himself as gracefully to the ordeal of regular and searching rehearsals as does the less strenuous native of some other countries. Under competent and tactful conductors, however, real interest is invariably awakened. When this is achieved, American choral bodies may always be depended upon to measure up to the best of existing choral standards. It is gratifying to observe a constantly increasing interest in this the most democratic form of music, a form which has inspired many of the world's greatest Composers to supreme heights in creative musical art.

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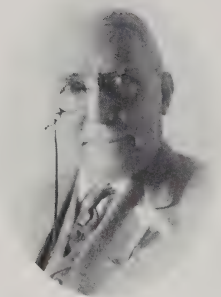
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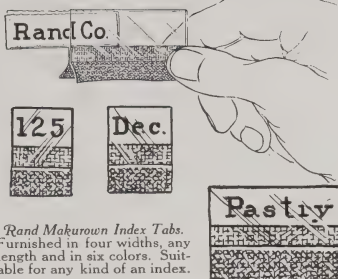
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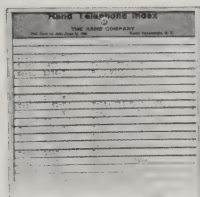
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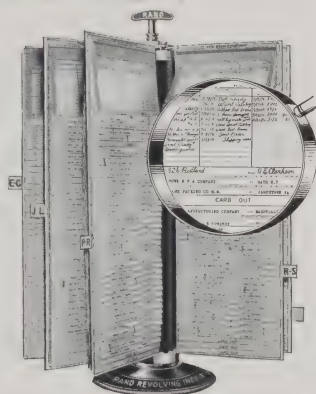


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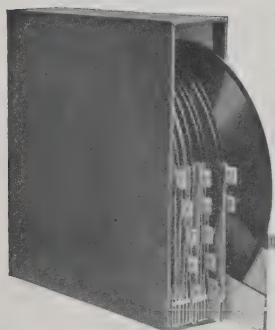


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OPENING PROGRAM
Sunday, September 30th, 1917

Afternoon

3:00—ORGAN RECITAL

THE APOLLO QUARTET OF BOSTON
WILLIAM WHITTAKER, tenor; LYMAN HEMENWAY, tenor;
JOHN SMALLMAN, baritone; ALEX LOGAN, bass.
PRAYER REV. H. F. ZWICKER
SCRIPTURE LESSON REV. S. J. CLARKSON
SOLO HARRIET STERLING HEMENWAY, *Contralto*
INTRODUCTION OF THE SPEAKER
REV. G. A. PAPPERMAN
ADDRESS—"War and Ethics"
EDWARD HOWARD GRIGGS
SOLO META CHRISTENSEN, *Contralto*
ANNOUNCEMENTS
APOLLO QUARTET
BENEDICTION REV. M. G. L. RIETZ

The Auditorium

7:30—ORGAN RECITAL

APOLLO QUARTET
INVOCATION REV. B. M. SWAN
SCRIPTURE LESSON REV. C. P. COLLETT
SOLO BERTHA LANSING RODGERS
PRAYER REV. J. WEBSTER BAILEY
SOLO HELEN ALEXANDER, *Soprano*
INTRODUCTION OF THE SPEAKER
REV. H. F. ZWICKER
ADDRESS—"The Religion of the Indian"
DR. CHARLES EASTMAN
SOLO VIOLA ALBRIGHT, *Violinist*
ANNOUNCEMENTS
SOLO LUCY MAY VAN DE MARK, *Contralto*
BENEDICTION Pastor of St. Peter's Church

The First Presbyterian Church

7:30—ORGAN RECITAL

SOLO OLIVE NEVIN, *Soprano*
INVOCATION REV. S. J. CLARKSON
PSALTER—Selected
SOLO T. E. THOMAS, Tenor
SCRIPTURE LESSON
Pastor of the East Avenue Congregational Church
APOLLO QUARTET
INTRODUCTION OF THE SPEAKER
REV. G. A. PAPPERMAN
ADDRESS—"The Relation of Music to Religion"
DR. W. PIERSON MERRILL, of New York
PRAYER REV. G. A. JAMESON
ANNOUNCEMENTS
APOLLO QUARTET
BENEDICTION DR. W. PIERSON MERRILL

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Monday, October 1st

Morning Session

9:00—ORGAN RECITAL

9:30—APOLLO QUARTET

9:45—PRAYER

WELCOME

MAYOR WILLIAM J. GOLD

Introduction of Prof. J. Lawrence Erb, Presiding Officer of
the Convention

REV. G. A. PAPPERMAN

OPENING ADDRESS

PROF. J. LAWRENCE ERB

10:30—RECITAL

MABLE DAVIS ROCKWELL, *Soprano*

10:45—DISCUSSION—"Standardization"

LYNN B. DANA

11:45—RECITAL

JESSIE WOLTZ HAMMOND, *Harpist*

Afternoon Session

1:30 P. M.—ORGAN RECITAL

1:45—APOLLO QUARTET

2:00—READINGS

BESSIE BOWN RICKER, *Interpreter of Child Verse*

2:30—RECITAL

MADAME MAUD KRAFT, *Pianist*

2:45—"A Master Mind,"

(The first in a series of six lectures)

PROF. S. C. SCHMÜCKER

3:45—RECITAL

ISAAC K. MYERS, *Baritone*

VIOLA ALBRIGHT, *Violinist*

Evening Concert

8:00—ORGAN RECITAL

8:15—THE FAMOUS PHILHARMONIC CHORUS of Buffalo

ANDREW T. WEBSTER, *Conductor*

SOLOISTS

CHRISTINE MILLER, *Contralto*

CHARLES W. CLARK, *Baritone*

ELIZABETH SIEDHOFF, *Pianist*

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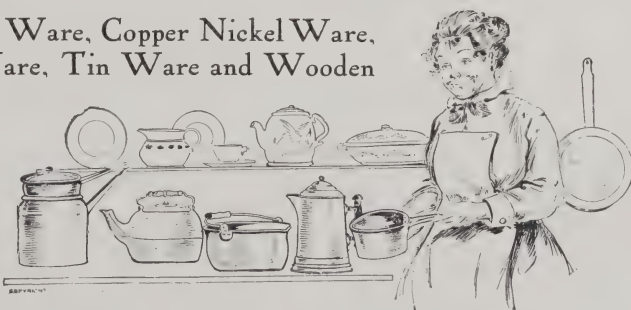
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Tuesday, October 2nd

Morning Session

9:30—ORGAN RECITAL

9:45—APOLLO QUARTET

10:00—ADDRESS

PROF. W. H. HOERRNER

10:30—RECITAL

MAUD TUCKER DOOLITTLE, *Pianist*

10:45—"His Master's Idea"

(Second in a series of six lectures)

PROF. S. C. SCHMUCKER

11:45—RECITAL

ETHEL HAGUE REA, *Soprano*

Afternoon Session

1:30—ORGAN RECITAL

1:45—APOLLO QUARTET

2:00—"Community Music"

ALFRED W. HALLAM

2:45—RECITAL

ELINOR WHITEMORE, *Violinist*

3:00—"What is Worth While in the Fine Arts"

HON. WOODBRIDGE N. FERRIS

4:00—RECITAL

HARRIET STORY MACFARLANE, *Soprano*

Evening Concert

8:00—ORGAN RECITAL

8:15—CONCERT

CLEF CLUB of Buffalo
ALFRED JURY, *Conductor*

SOLOISTS

GRETCHEN MORRIS, *Soprano*
CHARLOTTE PEEGE, *Contralto*
EARLE TUCKERMAN, *Baritone*
HARVEY HINDERMYER, *Tenor*

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Wednesday, October 3d

Morning Session

- 9.30—ORGAN RECITAL
- 9:45—APOLLO QUARTET
- 10:00—ADDRESS
PROF. HOLLIS DANN
- 10:30—RECITAL
MABLE CORLEW SMIDT, *Soprano*
- 10:45—Down Through the Past
(Third in a series of six lectures)
PROF. S. C. SCHMUCKER
- 11:45—RECITAL
HELEN ALEXANDER, *Soprano*

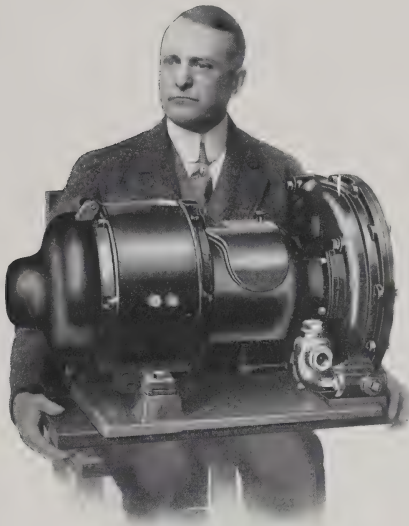
Afternoon Session

- 1:30—ORGAN RECITAL
- 1:40—APOLLO QUARTET
- 2:00—ADDRESS
PROF. GEORGE COLEMAN GOW
- 2.45—RECITAL
LUCIA FORREST EASTMAN, *Harpist*
- 3:00—"Polar Experiences," (illustrated)
REAR-ADMIRAL ROBERT E. PEARY
- 4:00—RECITAL
MARY QUINN, *Soprano*
RICHARD KNOTTS, *Baritone*

Evening Concert

- 8:00—ORGAN RECITAL
- 8:15—ROCHESTER FESTIVAL CHORUS
OSCAR GARIESSON, *Conductor*
- SOLOISTS
GRACE HALL RHELDAFFER, *Soprano*
LUCY MAY VAN DE MARK, *Contralto*
ESTHER M. CUTCHIN, *Pianist*
LOWELL MABIE WELLS, *Baritone*

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Thursday October 4th

COMPOSERS' DAY

Morning Session

9:30—ORGAN RECITAL

9:45—APOLLO QUARTET

10:00—WELCOME TO THE COMPOSERS

PROF. J. LAWRENCE ERB

10:15—RECITAL

MADAME BUCKHOUT, *Soprano*

HARRIET McCONNELL, *Contralto*

10:30—"Reminiscences"

MRS. ETHELBERG NEVIN (Wife of the late composer)

11:05—OLIVE NEVIN, *Soprano*

In group of Nevin's songs

11:20—CARRIE JACOBS-BOND

Afternoon Session

1:15—ORGAN RECITAL

1:30—APOLLO QUARTET

1:45—RECITAL

JESSIE WOLTZ HAMMOND, *Harpist*

MARTHA ATWOOD BAKER, *Soprano*

2:00—FLORENCE FRENCH

Editor of Musical Leader

2:30—RECITAL

HARRIET STERLING HEMENWAY, *Contralto*

RAFAELO DIAZ, *Tenor*

3:00—"America Made Musical"—LEONARD LIEBLING

Editor of Musical Courier

3:45—RECITAL

BERTHA LANSING RODGERS, *Contralto*

GERTRUDE LYONS, *Soprano*

Evening Concert

8:00—ORGAN RECITAL

COMMUNITY CHORUS, of Erie, Pa.

HENRY B. VINCENT, *Conductor*

SOLOISTS

VERA CURTIS, *Soprano*

LILA ROBESON, *Contralto*

PAUL ALTHOUSE, *Tenor*

ARTHUR MIDDLETON, *Baritone*

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Friday, October 5th

Morning Session

9:30—ORGAN RECITAL

9:45—APOLLO QUARTET

10:00—PAPER—Discussions

10:30—RECITAL

NEIRA REIGGER, *Soprano*

10:45—"The Humming Bird's History"

(The fifth in a series of six lectures)

PROF. S. C. SCHMUCKER

11:45—RECITAL

PHYLLIDA ASHLEY, *Pianist*

Afternoon Session

1:15—ORGAN RECITAL

1:30—APOLLO QUARTET

1:45—ADDRESS

HENRY BETHUEL VINCENT

2:30—RECITAL

RUTH COLLINGBOURNE, *Violinist*

2:45—ADDRESS—"The Key to the Twentieth Century"

DR. EDWARD H. GREEN

3:45—RECITAL

MAUD DEVOE, *Soprano*

4:00—LECTURE—"Natural Education"

WINIFRED SACKVILLE STONER

Evening Concert

8:00—ORGAN RECITAL

8:15—CONCERT

ELGAR CHOIR, of Hamilton.

BRUCE CAREY, *Conductor*

SOLOISTS

HORATIO CONNELL, *Baritone*

MARGARET JAMIESON, *Pianist*

HARRIET McCONNELL, *Contralto*

MME. NANA GENOVESE, *Soprano*

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Saturday, October 6th

LOCKPORT DAY

Declared Civic Holiday in Lockport by His Honor the
Mayor, Hon. William J. Gold

Morning Session

9:30—ORGAN RECITAL

9:45—APOLLO QUARTET

10:00—ADDRESS

PROF. J. LAWRENCE ERB

DISCUSSIONS

10:30—RECITAL

META CHRISTENSEN, *Contralto*

10:45—"Science and the Book"

(The last in a series of six lectures)

PROF. S. C. SCHMUCKER

11:45—RECITAL

BLOSSOM JEAN WILCOX, *Soprano*

12:00 to 1:00—BAND CONCERT

Afternoon Session

1:15—ORGAN RECITAL

1:30—CHILDREN'S CHORUS

JEAN McCORMICK, *Contralto Soloist*

2:00—APOLLO QUARTET

2:15—DISCUSSIONS

2:45—RECITAL

MABLE STROCK, *Soprano*

3:00—ADDRESS

HON. WILLIAM HOWARD TAFT

4:00—RECITAL

LEILA HOLTERHOFF, *Soprano*

4:30—CLOSING ADDRESS

PROF. J. LAWRENCE ERB

Evening Concert

8:00—ORGAN RECITAL

8:15—LOCKPORT COMMUNITY CHORUS

SOLOISTS

ANITA RIO, *Soprano*

MME. STURKOW-RYDER, *Pianist*

T. A. THOMAS, *Tenor*

MELVILLE CLARK, *Harpist*

CLOSING—America

*The arrangement of these programs is not official and is subject
to slight revision, before official programs are printed.*

The organ used at the convention is the "Famous Wurlitzer Orchestral Pipe Organ" and is furnished by
the Wurlitzer Co. as a compliment to the convention.



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A Proclamation

By the Mayor of the City of Lockport

WHEREAS, Lockport is fast taking its place among the leading musical centers of this country through the arduous efforts of Mr. A. A. Van De Mark; and

WHEREAS, another advance step is to be taken during the year 1917 by reason of the National American Musical Convention to be held in our city the week beginning September 30th and ending October 6th; and

WHEREAS, we desire to show our appreciation to the directors of this great enterprise in bringing to Lockport this convention with all the notable musicians who will be in our midst;

Therefore, I, William J. Gold, Mayor, do hereby declare Saturday, October 6th, a Civic Holiday, as Lockport's recognition of the event.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the City of Lockport, this 3rd day of February, A. D. 1917.

W. J. GOLD,
Mayor.



Favorite Songs of Famous Singers

My Favorite Songs

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Low Voice

My Favorite Songs

By JULIA CULP

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My Favorite German Songs

By ELENA GERHARDT

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My Favorite French Songs

By EMMA CALVE

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My Favorite Songs

By ALMA GLUCK

High Voice

Low Voice

No contemporary recital-singer has a larger following of charmed listeners than Mme. Gluck and her excellent choice of songs plays a vital part in her success. Those in this volume she has gathered from many sources; but they all serve to display the suave lyricism, the delicate nuances, and the arch humor of her captivating art. Portraits and an introduction from the pen of the singer complete the book.

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Pluck—Courage—And The American Artist

Three Great Leads for Success in the Concert Game



IT is courage that enables men to win the battles of the business world. It is discouragement that makes success impossible. If you are afraid of any particular thing, that fear begins to minimize the effect of your efforts the moment it takes possession of the mind. To begin an undertaking with fear of failure is a reasonable assurance that failure will follow.

It is this courage that has enabled me to make a national reputation for the Lockport Concert Course. No shadow of doubt has ever crossed by vision as to the future results. Discouragements, yes, but I have gone to sleep each night with one fixed purpose in mind and strengthened it from day to day. The bold, adventurous men who blazed the pathway of civilization across the continent to the shores of the ocean had none of the ordinary incentives to high endeavor, but they wrought nobly for their country and their kind.

For thirty years, Lockport had been musically dead. Noble hearted men and women stood loyally by the Home for the Friendless, Odd Fellow's Home, Hospital Association, Y. M. C. A. and other worthy enterprises needing their help, but good music in any form was not encouraged or supported.

It remained for me to take up the work and blaze the trail through the dark forest of indifference and lethargy to the light of appreciation and enjoyment of good music.

Good music! What can be better in the human life? God pity the man who does not appreciate the songs of the old home, that call up memories, because they are good and clean and help us to do a little thinking with our hearts. Prominent women told me that the town was not musical. Hard-headed business men refused their support and suggested that I turn my attention to something that meant money to me. Discouragements came at every turn. Though the people of Lockport are possessed of usual wealth, none would guarantee a larger amount than the price of a box or season ticket.



As it often occurs, when things turn dead against you and everything is dark and you are ready to quit, that is just the time not to quit. The turning will be in your favor. By the constant and steady growth of my yearly American Series Book, I have been enabled to continue the work.

By giving full course tickets to the local business men who engage space, it gave me the opportunity of showing them the value and enjoyment of good music. They were frank to tell me that the artists singing in the foreign tongue bored them, that they wanted something they could understand.

What is needed in the concert game to-day is more interested men. In a small city successful concerts are impossible without them. For me the problem was solved and the fight won by giving them the American artist. There have been no regrets.

Yesterday, the women were my chief supporters, to-day, the men are also interested; yesterday the women, many of them, came alone while the men spent the evening at their clubs; to-day, they come together. My subscription list has grown from 600, the best that I could do for the big foreign artist, to 1200 for the American artist.

To my fellow worker, I would say, You are doing invaluable work which is unremunerative in the sense that it's value is out of all proportion to the material reward. You can only hope, continue to work and remember that honor lies not in never falling, but in rising every time you fall. You are dealing with the American public, a big hearted people who admire pluck and courage. Pin your faith to the American artist. In advising this I do not assume that which is incapable of proof, experience has been my teacher. It is your business to build your following, to educate the people of your city to an appreciation of good music for it's worth, and remember that constructive work is the essence of concert giving if you would build for the future. Music should be the common meeting place for all. It is an absolute necessity for the poor as well as the rich; for the lowest as well as the highest. It's message and solace are for the simplest minded as well as the most erudite. Like oil on troubled waters, it helps to smooth out the rough places in life. When we come to realize and understand this, music will cease to be the privilege of the few and become the divine right of the many. Life is meant to be beautiful and enjoyable for us all. The Creator made us, at least most of us, with the love of the beautiful in our hearts. There is no more satisfying or lasting enjoyment in life than that to be derived from listening to the best in music.

In conclusion let me say that the American public must be taught to appreciate it's own artists of excellence and this teaching cannot be accomplished more effectively and directly than by living examples, or strong convincing comparisons. Public opinion draws it's conclusions largely from comparisons, and in this connection the local manager can do more to help worthy American artists come into their own than any other power in the musical life of the country. The scales of justice could be balanced if every concert giver would place the American artist on absolutely equal terms with the foreign artists. The same faith manifested on the part of the manager would take possession of the American audiences and they would receive their own artists in a fairer spirit. It would accomplish more towards giving the American artists a better chance than all that has ever been accomplished in his behalf.

It gives me great pleasure to be associated with the prominent men and women who are instrumental in bringing to Lockport, this season, the National Seven Day American Musical Convention and Chautauqua.

Sincerely yours,

A. A. Van De Mark



Ella Wheeler Wilcox

American Music

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This is the land which to that glorious art
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Something to make its greatness still more great.
Be still and wait.*

—Ella Wheeler Wilcox.



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*Winner in Ohio in contest held by National Federation of Musical Clubs
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"Miss Helen Alexander has a beautiful voice of sympathetic and harmonious timbre. She uses it with sufficient school and successfully colors it.

—New York il Giornale Italiano, November 3rd, 1914.

"In last night's Elijah, Miss Helen Alexander carried off the honors of the evening in 'Hear Ye Israel.' Miss Alexander's work will be long remembered."

—Youngstown Vindicator, May 1st, 1916.

"Miss Helen Alexander was the Soloist at the Mid-Winter Alumni Association of the Guilman Organ School in the Old Fifth Avenue Presbyterian Church. Her fine soprano voice used discreetly won her much applause and several encores."

Musical America, February 28, 1916.

"Miss Helen Alexander has a voice of considerable power and range which she used with facility and taste."

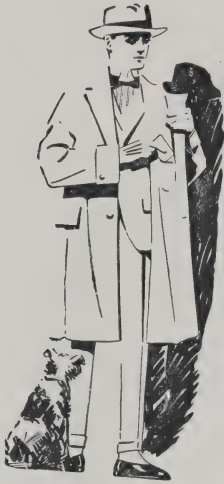
—Toledo, November 19, 1915.

"Miss Helen Alexander who possesses a voice of most agreeable quality and refinement was best heard in 'Hear Ye Israel' while she was a welcome participant in the many vocal combinations."

—Columbus, June 15, 1915.

"Too much praise cannot be given to Miss Helen Alexander, her clear, sweet tones rising to new heights and bringing new inspirations."

—Youngstown Telegram, May 3, 1916.



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Paul Althouse
Great American Tenor

LIKE most American singers who make for themselves a name in the musical world, it seems to be the church choir that is responsible for the start. Nearly every American singer of prominence has come by the church choir path, and one of the most promising tenors this country has yet produced gives more credit to his choir masters for their real interest taken in his work than his best known voice teacher.

"The church choir is the most wonderful musical organization in America, and I don't care how small the church is or how far it is from the railroad or post-office. Who knows but from that little choir may some day come a voice that will hold the music world spell bound."

Such is the opinion of Paul Althouse, the American tenor. Mr. Althouse has been singing in church choirs since he was six years of age. When ten he was soprano soloist, in the Christ Church choir, Reading, Pa., and at the age of fourteen he started to sing tenor.

From that time until the present day Paul Althouse has never given up his church work. In spite of all his operatic and concert engagements this young American tenor still clings to his first love—the good old-fashioned church choir.



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—San Francisco "Examiner."

"Miss Ashley is essentially a temperamental player. Her touch is caressing in tender moods and vigorous when the occasion demands."
—Pacific Coast "Musical Review."

"A pianist of distinguished gifts and an interpreter of rare intelligence, enabling her to reproduce works not to be attempted by any but virtuosi."
—"Musical American."

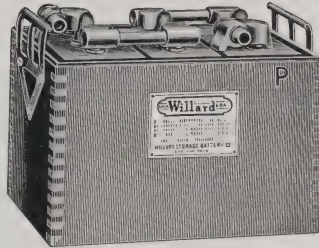
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Crawford, N. J., "Chronicle."



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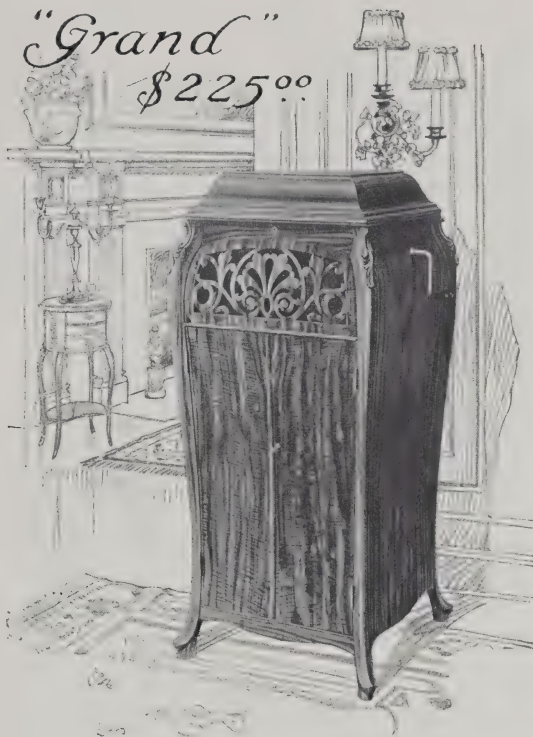


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Martha Atwood-Baker

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THOSE following the remarkable artistic advance of Martha Atwood-Baker in the two seasons past, have considered her expressional gift in song and her musicianship to be unusual. Nature, dealing kindly with her, has been aided by an insistent ambition. To a soprano voice, ample in range and size, warm and emotional in color, Mrs. Baker adds intelligence, imagination, and a communicating personal charm.

Whether as interpreter of widely contrasting types of songs in her distinctive recital programs, as soloist with various *ensemble* groups of Boston Symphony Orchestra players, or as soprano of the First Parish Church, Brookline, Martha Atwood-Baker, recognized as a rising young artist, has given pleasure by an uncommon timbre of voice, a gracious presence, telling powers as an interpreter, and the ability to penetrate the heart of a song, to recreate and bear it to her hearers, a thing of quickened and moving beauty.

Herself a skilled accompanist, Mrs. Baker has made a feature of appearances unassisted, in which the piano becomes a peculiarly intimate and vital factor of the song.



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"The Singer of Dedicated Songs"

Mme Buckhout has a voice silver in its clarity and golden in its quality.—New York "Evening Mail."

Mme. Buckhout has an exquisite voice and a charming manner.—New York "Herald."

Mme. Buckhout sang three songs and an Aria. The audience which filled the hall was enthusiastic in its applause.—New York "Tribune."

Mme. Buckhout disclosed a voice of attractive quality.—Chicago, Ill., "Herald."

Mme. Buckhout is a soprano of considerable sense of style and her voice has good range. The tone had moments of deep beauty.—Chicago, Ill., "Tribune."



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Meta Christensen
Contralto

META CHRISTENSEN is one of New York's well known contralto singers. She has been educated entirely in America and is a pupil of Eleanor McLellan, who has been responsible for the success of more singers than any New York teacher.

Miss Christensen has a contralto voice of rare beauty and power of unusual range for an alto. Her great success in the concert and oratorio field can readily be understood, as her winning personality immediately makes her at home with the coldest audience. She sings with much variety in taste and sentiment and with a voice of more than unusual range and evenness, as well as rare charm and grace in coloring her interpretations.

She is the contralto soloist in one of New York's most desirable churches. She has been engaged for the Lockport, N. Y., Festival of 1917, and will present a programme of unusual interest.

She has recently sung with Sam Franko in his concert of old music and has been re-engaged for his next recital.

Miss Christensen has an alto voice of splendid range and purity of quality. One seldom hears an alto of even quality such as hers. Her rendering of the Gioconda aria was thrilling.

Her voice is used with much discretion and shows careful training.

The clear, ringing tones as well as the rich quality of her voice were well suited to the artistic rendering of the Samson aria.

—Trov. N. Y., Record.

Albany, N. Y., Press.

—Brooklyn Daily Eagle.



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"Again gave cause for enjoyment. His diction 'was excellent, his style polished and his voice full and resonant.'"—*New York Times*.

"An artist whose powers of interpretation and whose diction are both unusual. Even a commonplace song he can make interesting through his exquisite sense of light and shade. Warmly received by a large audience."—*New York Tribune*.

"Even in his first two groups 'Absent,' by Wyman, and Homer's 'Sheep and the Lambs' had to be repeated, and in fact several others could easily have been sung again. He can make almost any song he sings worth the hearing."—*New York Sun*.

"A big, resonant voice. A master of the art of song."—*New York Herald*.

Mr. Clark's address is 800 N. Clark St., Chicago, Ill.



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Melville Clark
Harpist

CLARK, MELVILLE ANTONE, harpist, mfr; b. Syracuse, N. Y., Sept. 12, 1883; s. George Waldo and Lillie L. (Becker) C.; nephew of Melville Clark of Chicago, inventor of Apollo piano player; ed. grammar and high schools and business college, Syracuse; unmarried. In music business in Syracuse since 1899; v-p, treas. and gen. mgr. Clark Music Co., pres. Clark Harp Mfg. Co., inventor of improvements "Which have made possible a perfect portable harp and marks an epoch in the harp making industry of the world," and has taken out 8 patents on same; developed new method of pedaling concert harp. Has played in more than 4,000 concerts in prin. cities of U. S.; appt. by Bd. of Edn., Syracuse, to deliver a series of lecture concerts which were attended by more than 15,000 people. Dir. Central N. Y. Music Festival Assn., 1912, since sec.; mem. N. Y. State Music Teachers' Assn.; silver medal, Expn. Turin, Italy, 1911. Mason. Clubs; Masonic Temple, Citizens', Rotary, Bellevue Golf; Author, Instructions for Playing the Harp, 1910. Home, 1237 Genesee St. E. Office, 416 S. Salina St., Syracuse N. Y.



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She played with conviction and with promising qualities as an interpreter.
—Olin Downes in *The Boston Post*.

Played her violin with full round tone and with scholarly execution.
—*Christian Science Monitor*, Boston.

She has a facile technic, a good bowing arm, and unusually good intonation. Her performance was accomplished and interesting.
—*Musical Courier*.

A violinist of such ability as will place her name amongst the great musical lights of American lineage.
—*Portsmouth (N. H.) Daily Chronicle*.

Created a fine impression both for her technical proficiency and fine sense of the musical.
—*Milwaukee Free Press*.

The Paganini concerto served to display her perfect mastery of technic. One listens to her playing with genuine enjoyment.
—*Milwaukee Herald*.

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MR. CONNELL, a master of the real "Bel Canto," is today acknowledged in all the principal cities on both sides of the Atlantic as one of the most finished and artistic baritones before the public. A native American he completed his vocal studies with Julius Stockhausen in Germany, and through him became an artistic descendant of Manuel Garcia.

In Germany Mr. Connell was rated as one of the best lieder singers, and his first season in England gained him recognition in that country in the field of oratorio.

His first tour in America was a decided success and since that time Mr. Connell has won a firmly fixed position among the best of American singers.



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Esther Cutchin
Concert Pianist

MUSICAL critics pronounce Miss Cutchin a pianist of exceptional talent who possesses a highly developed technique and is noted for her temperamental readings.

Miss Cutchin was graduated from the Peabody Conservatory of Music, in Baltimore, in 1914, winning the highest honors in her class and also a concert grand piano offered to the best pianist at the Conservatory. Entering the Conservatory in 1910 on a scholarship won in competition with eighty-eight contestants, Miss Cutchin pursued her studies under George F. Boyle and Ernest Hutcheson. She was chosen soloist of the Peabody Orchestra in 1913, playing the Rubenstein concerto in D minor. She terminated her scholarship in May, 1913, with a public recital, winning that year a teacher's certificate with the highest average.

Since the completion of her studies, at the Peabody Conservatory, Miss Cutchin has given recitals and done concert work in Chicago, and in Baltimore and other eastern cities where her talent has won her an enviable reputation and much admiration in musical circles.



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Maude DeVoe
Soprano

At Aeolian Hall, Monday afternoon, December 4, Maude DeVoe made her first New York appearance, impressing everyone with the beauty of her voice and the sincerity of her art. Miss DeVoe has an excellent voice which has been trained to much flexibility and which possesses a freshness which is altogether charming. Her songs were interpreted with marked intelligence and with a piquancy which was thoroughly delightful.—*Musical Courier*, December 14, 1916.

Maude DeVoe, soprano, sang a well selected program of songs in German, French and English at Aeolian Hall. There were some old Italian and German airs on her program. She has a fresh young voice, and it was evident yesterday that she gave her audience much pleasure.—*New York Morning Telegraph*, December 5, 1916.

Maude DeVoe gave a song recital at Aeolian Hall yesterday afternoon. While her voice is not large it is pleasing and she interprets songs with archness as well as with intelligence and comprehension. A lot of her songs were modern, including two by William Lester, her accompanist.—*New York Evening World*, December 5, 1916.



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Rafaelo Diaz
Tenor

RAFAELO DIAZ, despite the fact that he has a foreign sounding name, was born in Texas and is a full fledged, patriotic American citizen.

He possesses a rich tenor voice, full of warmth, buoyancy and beauty of tone. Mr. Diaz was a member of the Boston Opera Company for two seasons, has served on the Hammerstein forces and was a co-star with Madame Tetrazzini on an extended tour. He is especially appreciated in his song interpretations and will appear on Composers' Day at the National American Musical Convention, Thursday, October 4th, singing a group of Fay Foster's songs with the composer at the piano.



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—New York Evening Post.

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—The Oberlin Review.



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Harpist

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She appeared at the National Convention in Lockport last season and scored an emphatic success. Her concert appearances have proved beyond a doubt that she is to be ranked among the coming young harpists of the day. Between Miss Hammond and her harp there exists such a "oneness" that the impression received is that her instrument voluntarily expresses her thought rather than being made to express this by her absolute domination of it.



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Harriet Sterling Hemenway
Contralto

(From Press Comments)

An American trained artist with an inherited interpretive genius, developed to a degree absolutely commanding in its appeal. Her voice is rich, brilliant, sonorous. In timbre, a true contralto with rare depth, evenness, and richness of tone.

Mrs. Hemenway has been re-engaged to appear at the Lockport, New York, Convention, September 30-October 6, 1917, and will also be heard in concert at Lockport during season 1917-18.



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Harvey W. Hindermeyer
Tenor

In Mr. Hindermeyer the audience heard one of the best known interpreters of oratorio music in this country. Possessing an unusually clear and strong tenor, Mr. Hindermeyer's enunciation and the ease with which he gave his various numbers showed his mastery of his art. His method was simple, but the distinction with which he pronounced every syllable and the inflection he put in his voice made it truly remarkable. "Ye People Rend Your Hearts" was his opening solo, and in this and in his following numbers he fully sustained the first impression he made.

—The Newburg, N. Y., Journal.

MESSIAH

Mr. Hindermeyer possesses a voice of unusual sweetness, and his rendition of the difficult recitative, "Comfort Ye," and the aria, "Every Valley," was masterful.

—Philadelphia Record.



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Leila Holterhoff
Soprano

TO be absolutely blind, and yet to establish a successful career and make a reputation for herself in Europe, has been the work of Leila Holterhoff, the blind California singer, one of the most versatile artists. An American journalist in Berlin once called her the Helen Keller of Music; but this name is not entirely applicable, as, with the exception of seeing, she is in full possession of her faculties.

Already as a child Leila developed a boundless love for the piano, and would sit for hours playing. She declares that she always felt that the piano was her house, and the keys were the families, but not until she reached the age of twelve was she permitted to study singing. She later went to Paris, and there was taught tone-placing and other fundamental necessities. Then she was taken to Florence, Italy, and worked for two years with Vannuncini, who gave her a training in the old Italian works. Next she went to Berlin, where she studied repertoire and harmony with the American composer, Stillman Kelly.

Her voice was always of natural brilliance, her splendid technique and her warm cantilena give unusual pleasure to the hearer—she has a really true artistic perception of the music and makes her listeners feel that she has.

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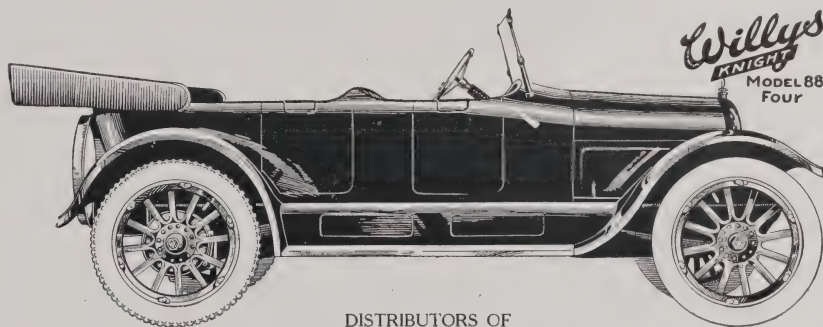


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Margaret Jamieson
Pianist

MARGARET JAMIESON was born in Grand Rapids, Mich. At a very early age she showed signs of unusual pianistic talent and her first lessons were taken from her mother; afterwards she was placed under the instruction of a local teacher of ability. Her first public appearance was made at the age of eight years. She later studied in Milwaukee, Wis., and in Saginaw, Mich. After this she entered the Oberlin Conservatory of Music, where she took the four years' course, graduating in 1912 with highest honors. She was considered one of the most brilliant and talented pupils who had ever graduated from the Conservatory and made an unusual record, giving two recitals, one on piano and one on organ in her Junior year; and three recitals, one on piano, one on organ and one in composition, all with great success, in her Senior year.

At her Senior Piano recital, she played the B Flat Minor Tchaikowski Concerto with the Conservatory Orchestra, and was especially honored by Mr. Morrison, the Director, in having one of her compositions performed at the final Commencement program.

After graduation from Oberlin she studied one season with Rafael Joseffy in New York and has been with Sigismund Stojowski for the last three years. Her first professional appearance was made on April 5, 1915, when she played the St. Saens G Minor Concerto with the New York Symphony Orchestra in Norwich, Conn., scoring a great success.



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"Mr. Richard Knotts, the celebrated Pittsburgh baritone, who has a reputation from coast to coast, for his able interpretation of oratorio, scored a great success here last night. In this work he stands pre-eminent. It gives his superb voice and dramatic ability a large opportunity. The distinct clearness of enunciation was very satisfying."

—Monongahela Republican.

"CREATION"

"Mr. Knotts scored a decided success in 'The Creation.' His large dramatic voice in this dignified, reverent role, was shown to great advantage."

—Wheeling W. Va., Register.

"LEGEND OF SAINT CECILIA" With the Gounod Club of Beaver Falls, Pa.

"Mr. Knotts displayed to the fullest advantage his great voice and sweeping range."

—Beaver Falls Review.



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Mme. Maud Kraft, Pianist

MADAME MAUD KRAFT, the pianiste, is one of the latest and most interesting examples of an American, who, temporarily transplanted to foreign soil, has returned to her native home the finished product of foreign musical education.

A few short years ago Madame Kraft went abroad to finish her well begun musical education. As a pupil of Wagner Swayne, of Paris, it was only a little while before bits of news came back to America regarding her success abroad.

Then as quietly as she had slipped away, Madame Kraft returned home again.

The same sweetness, gentleness and grace that pervade her personality have set their mark upon Madame Kraft's playing. Musical feeling and sympathy of touch combine with her technique which is faultless. She plays with a sureness of conviction that is seen in only a very few of the foreign-born artists. As she sits at the piano playing the most difficult composition you have the feeling that this music is a part of her personality and not a mere accomplishment. Madame Kraft, her piano and the composition are as things apart from the audience and it is only when the last note has faded into silence that you wake up and realize that she is just a very talented and finished pianiste.



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Gertrude Lyons
Lyric Soprano

Born in America

Educated in America

Touring America

GERTRUDE LYONS has had appearances with the Worcester, Mass., and Bethlehem, N. H., music festivals and with the Boston Sextette. She has been engaged as soloist for the Washington, D. C., music festival to be given in April, 1917.

The world-renowned organist writes as follows:

Washington, D. C., February 29, 1916.
At my recital last night in Saint John's Episcopal Church I was ably assisted by Gertrude Lyons, the excellent soprano of this city, in two well-known arias from Handel's "Messiah" and "Samson." While her work was admirable throughout, yet her phrasing, diction, poise and interpretation call for special commendation, and it is with great pleasure that I testify to her musicianly qualifications.

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Harriet McConnell
Contralto

Committees and Societies will make no mistake by engaging the services of Miss Harriet McConnell who is a most intelligent singer, possessing a beautiful contralto voice. I heartily indorse her interpretation of the classics as well as the lighter songs and ballads, she having appeared with me in Recitals of my own compositions and always with eminent success. Lucky, indeed, is the composer whose songs Miss McConnell sings. A sincere admirer of her art, HALLETT GILBERTE.

Your rich and luscious contralto voice belongs among the best of the set of young American singers which I have heard in late years. Very sincerely, KURT SCHINDLER.

Your fine natural voice and your undoubted talent, linked with your frank and agreeable personality, should speedily place you among our really artistic native singers. Very truly yours, H. T. BURLEIGH.

You have a rarely beautiful voice and you "get into" your songs. You may know the value of your gifts, for in a few years you have forged ahead rapidly. I am expecting big things of you.

With all good wishes for your success. Very cordially yours, A. WALTER KRAMER.

Besides my compliments for the superb way you have sung at several of my Receptions, I know of many of my friends that on such occasions have expressed admiration for your voice and your beautiful singing. Among them, Victor Maurel, Lucia Botta and Leopold Godowsky.

My best wishes for a quicker ascension to your artistic goal. Cordially and sincerely yours, NUNZIO VAYANA.



Hallett Gilberté
Composer

HALLETT GILBERTÉ, distinctively identified with the foremost singers and composers of this country, has done much to raise the standards and merits of American musical art. His own reputation as a composer is well established, and his songs, in particular, are to be found in the repertoires and on the concert programs of the very foremost professional singers.

The songs mentioned on this page are the latest by Mr. Gilberté and their charm, distinctive vein and original melodious invention are remarkable in many ways.

Each one is an example of graceful, fluent song writing by a composer who understands to perfection the needs of a singer and the qualifications necessary for an effective concert song. Technically, the songs present no difficulties to either the singer or the pianist. They possess the double advantage, however, of being equally suitable for medium advanced vocalists and advanced concert singers and in addition are of genuine value for the studio.

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Forever and a Day
An Evening Song
Ah! Love but a Day
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Harry M. Gilbert

Elizabeth Siedhoff

*America's Famous
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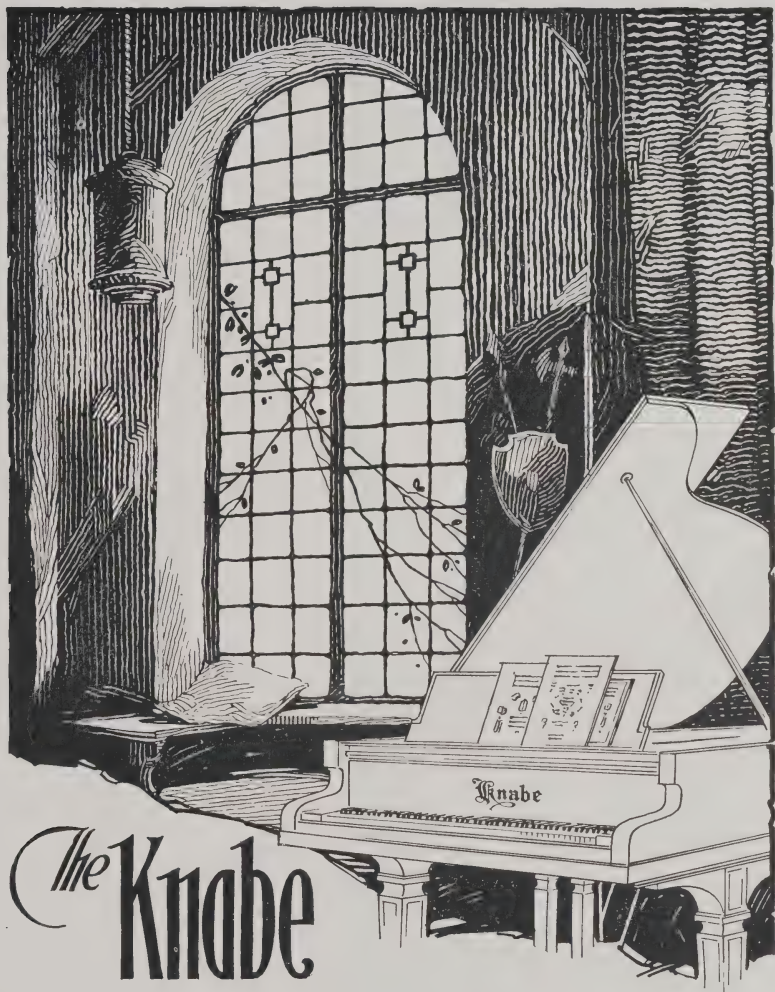
Miss Siedhoff is rated as one of the country's best woman accompanists and has successfully appeared with such artists as

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PAUL REIMERS
MARIE SUNDALIUS
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MME RODGERS
WILLIAM W. HINSHAW
MARTHA ATWOOD
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HARRIET STERLING
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To
Harriet Story Macfarlane
When You Sang

*I thought of the bird songs of early
morn,
Of the sweet chorus strains to heaven
borne,
Of the morning dew and the sun-
light new,
And I thought of the joyous spirit of
you.*

*When you sang I thought of all the
wild fragrant flowers,
Of climbing roses and shady bowers,
Of the quiet wave sounds that come
from the sea,
And I thought of the quiet spirit of
thee.*

*I could see the great waves on the
big ocean deep,
I could almost feel time on its infinite
sweep,
You seemed to show me all nature
through,
And 'twas all because of the spirit
of you.*

—Elizabeth Laurason

Harriet Story Macfarlane
Mezzo Contralto



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By A. A. Van De Mark.

GENIUS so called is mainly an affair of energy, only a little talent tacked on to a mighty lot of hard work. To be successful a man must have faith,—faith in his ability to perform whatever he has undertaken.

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It is a pleasure to do business with these men, their splendid enthusiasm goes hand in hand with absolute integrity.

If they make a statement you can bet a million on it, you know they are right. This integrity has gone far toward winning them the position, they now enjoy in the business world.

If you are anxious to personally know these men call at 9 West Ave., Lockport, N. Y. Their business name is the LOCKPORT CANDY COMPANY.



Jean McCormick
Contralto

Indiana is proud of this gifted singer.

IT was here that she received her academic education and was honored with the Bachelor of Arts degree, and it was in Indianapolis, under Alexander Ernestinoff, the well-known teacher and conductor, and later under Rudolf Heyne, formerly of the Leipzig Conservatory Faculty and for some time a member of the Berlin Opera, that she received her musical education.

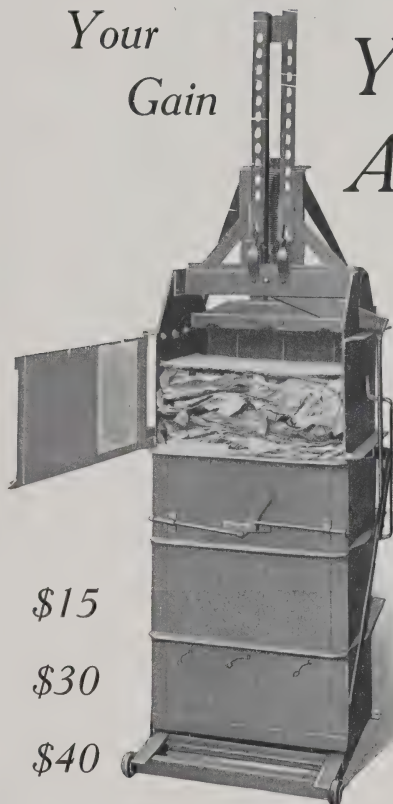
Mrs. McCormick's early education embraced a thorough study of literature and the languages, the best possible foundation for her music, and this in a large measure is responsible for her satisfying interpretations and for her splendid success in lieder and the delightful French songs and arias in her repertoire. Moreover the early study of the pianoforte has been of inestimable advantage.

As for Mrs. McCormick's voice, it is a contralto of so luscious a quality--so rich, so big and so true--that each tone seems more beautiful than the last, and it is used in a manner which shows rare artistic judgment. She has sung before discriminating audiences, having appeared at the annual meetings of The Indiana Music Teachers' Association, The Indiana Federation of Women's Clubs and similar organizations, where the wonderful quality of her voice brought forth enthusiastic comment.



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Bass-Baritone of the Metropolitan

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The popularity of this excellent singer is indicated by the fact that he has appeared over 200 times in the Messiah and 150 times in the Elijah. His concert itineraries have carried him over 100,000 miles, into every State of the Union. Mr. Middleton is purely an American product, having never been abroad.



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LICENSED NEW EDISON DEALER



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Distinguished Mezzo - Contralto

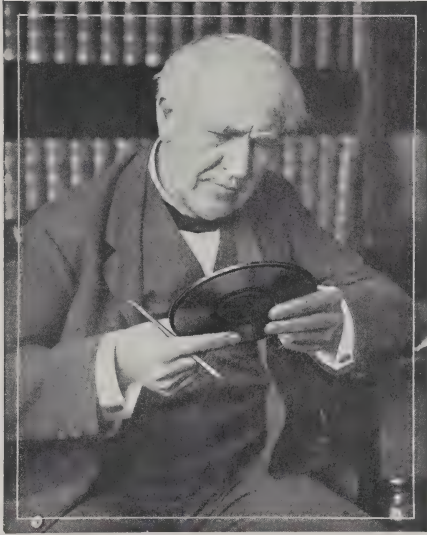
THE story of Christine Miller and her rapid rise to supremacy in her chosen field of endeavor is typically American. In a few short years, this winsome young contralto has become one of the most notable figures in the concert world.

Those who do not believe it possible to produce great singers without years of study abroad will have to stop and think twice in this instance, or else accept the old adage: "There is always an exception to every rule," for Miss Miller received practically her entire musical education in this country. To Myron L. Whitney of Boston, Miss Miller gives credit for her voice placement and early training. She has coached in repertoire with German, French, English and American masters, among them are Sir Henry Wood and William Shakespeare of London, and Arthur Mees and Oscar Saenger of New York.



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Elizabeth Spencer and Marie Kaiser, the great concert singers.

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Gretchen Morris
Dramatic Soprano

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Haydn's "The Seasons" with the Meadville Oratorio Society, Meadville, Pa.

Mr. Isaac K. Myers, of Pittsburgh, Pa., the baritone, was a new-comer and he established himself in favor. His voice is remarkably full and free and he uses an expressive coloring of tone for the varied moods of his part. His perfect enunciation and wholesome natural style brought genuine applause.—The Tribune-Republican.

With the German Saengerfest in Altoona, Pa.

Mr. Isaac K. Myers, the eminent bass-baritone of Pittsburgh, charmed the audience with a rendition of "The Toreador" song from "Carmen." Mr. Myers' excellent voice and clear, sympathetic tones, delighted all who heard him, and he was forced to respond to an encore.—Altoona Times.



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Olive Nevin
Soprano

ANOTHER member of a noted musical family has entered the concert world in the person of Olive Nevin, soprano, who has come to New York from Los Angeles. Miss Nevin is a second cousin of two famous composers, the late Ethelbert Nevin and Arthur Nevin. Miss Nevin was well known in her home city, Pittsburgh, for before her marriage she sang before many clubs and in several of the Pittsburgh churches.

As Mrs. Herbert Muzzy she took up her residence in Los Angeles and with little interruption she pursued her studies under Mme. Esther Pallises, well known in London and Paris. Miss Nevin did a great deal of singing in Los Angeles and with much success, giving recitals before clubs and at the different apartment houses and hotels, as is a custom in Los Angeles musical life, besides singing at many private musicales for her friends. She always has used her maiden name in this work. Her last appearance in Los Angeles was with the Woman's Symphony Orchestra, singing arias from "The Huguenots" and "Tosca" with marked success.

After this appearance she decided to resume her professional work in the East. En route to New York she visited her family in Sewickley, the famous "Nevin suburb" of Pittsburgh. She was asked to sing with the Pittsburgh Festival Orchestra, under Carl Bernthaler's baton. Here she made a fine impression and was royally welcomed home.

Miss Nevin will sing a group of Ethelbert Nevin's songs, at the Convention.



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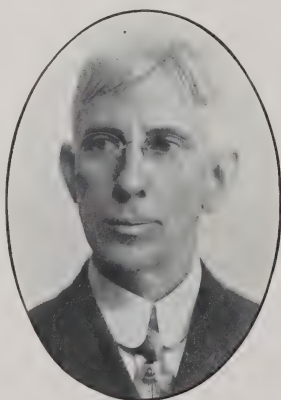
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John Krull, Violinist



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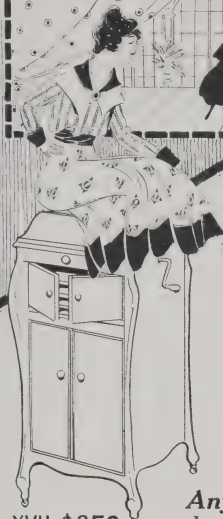
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Charlotte Peegé
Contralto

CHARLOTTE PEEGÉ, contralto, has, within a few seasons, won a position of prominence among the foremost American artists by reason of a beautiful voice which is handled with consummate skill. Her appearance in Lockport last season was one of the notable events of the American Musical Convention, and her re-engagement for the Chautauqua is indicative of the success which she scored upon that occasion.

Miss Peegé has appeared with some of the most important orchestras and choral societies of America, among these being the Russian Symphony Orchestra, the St. Louis Symphony Orchestra, the Milwaukee Symphony Orchestra, the Providence Arion Club, the Minneapolis Philharmonic Club and the Milwaukee Musical Society. Her recital engagements have been numerous.



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Mary Quinn
Soprano

THIS gifted singer is destined to make a name for herself on the concert stage. In Miss Quinn is to be found that fortunate combination of voice and musical intuition which not only pleases the ear with its charm and beauty but reaches the heart of the hearer as well. During the present season, this singer is devoting herself almost entirely to concert work and her success should be very great.



The Story of His Success *and How He Achieved It*

By A. A. Van De Mark.

AMERICAN industry is spilling over with men who started life even with the leaders. With brains just as big, with hands just as capable and yet one man emerges from the mass, rises sheer above his fellows and the rest remain.

There is not a successful man today who did not begin at the bottom and work his way up. Simply by using his head and his hands a little more freely and a little more effectively than the men beside him.

The young man that I am writing about was a day laborer when I first knew him.

I have watched his career with interest.

There was nothing remarkable about him except his industry, he was working a little harder and getting better results than the other fellows.

Though he did not say so, I knew he was dreaming of the time when he would be giving orders, rather than taking them.

He was thinking beyond his job.

He wanted to grow.

He had only a few dollars in his pocket, but his head was full of ideas and he knew business fundamentals.

Today, RAY WILSON, is one of the prominent contractors in the city of Lockport.

He won because he had the ability to select men and materials and organize them.

It is true that a man will succeed in anything about which he has real enthusiasm, in which he is genuinely interested, provided that he will take more thought about his job than the men working with him.

That is what Wilson did.

He made mistakes, of course, but he did not respond to encores.

He knew that a satisfied customer meant a standing advertisement; that a job turned over to the owner a few days in advance of the specified time an added booster to the Wilson cause.

He succeeded because he possessed the essentials necessary for a business success.

He lives at 510 Walnut St., in an attractive home, which in itself is an advertisement of his own good taste in home building. The number of his phone is Bell 1201W.



Ethel Hague Rea
Coloratura Soprano

MISS ETHEL HAGUE REA, though a young woman, is a musician of rare accomplishments and is recognized as one of Boston's leading Sopranos. Her unpretentious yet distinguished manner, together with her own personal charm and beautiful voice, have made her exceedingly popular wherever she has appeared.

She has had the advantage of study in both Europe and America, and has appeared before the Woman's Union of the Church of England, London; several times with the Boston Symphony Orchestra at regular performances, and before countless local Clubs and Churches.



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—Des Moines, Iowa.

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Neira Riegger
Soprano

AS a rule, precocity rarely develops satisfactorily, but in the case of Neira Riegger, the exception proved the rule. Born in Warsaw, a small town in western New York, even as a child, she was capable of reading exceptionally well and with equal ease learned to know the various standard compositions and memorized without difficulty.

Neira Riegger is another example of American talent, American training and American industry. It has been well known for a long time that America is full of beautiful voices, but until recently adequate means for their proper development had not been accessible. This particular case is especially noteworthy because of the very unusual and very superior vocal and artistic accomplishments attained through endeavor in this country.



Permanent Satisfaction in Home Building

By A. A. Van De Mark.

EVER THINK OF IT IN THIS LIGHT? The Ideal home is one that not only meets the requirements of the owner but the approbation of the neighbors.

Look around and see the really successful houses.

They are only a little larger or a little more costly than the average of the neighborhood, they occupy the same size lot or one only a trifle larger and may or may not be on the corner, their front wall lines with the other houses on the block and the roof line is not much different in color, in material, in detail. It is not very much different.

It has about the same number of rooms although of a different arrangement.

Why then is this house any better than the neighbors?

Mainly, because it satisfies more of the requirements of the owner, of the neighborhood, and of architects and constructors generally.

The less you have to spend in building a home, the more important it is that you secure the longest possible life for your investment.

The more you spend, the more important it is that your money shall represent a definite and permanent investment and not have to be spent over again in exasperating repairs.

To secure this, material and workmanship are necessary.

Most men know good material but they haven't the time however, to watch unreliable workmen.

They prefer the responsible man with steadfast habits. The man who has a knowledge of building and contracting.

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Madame Grace Hall Riheldaffer
Eminent American Soprano

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THE name of Grace Hall Riheldaffer has come to stand for the musical ideal in many a home in hundreds of cities and towns of the United States and her fame has extended even into Canada. One of the well known critics of New York City, wrote that Mme. Riheldaffer was America's busiest soprano. Upon looking over this wonderful woman's list of engagements filled in the last four seasons, one is convinced, beyond a doubt, that such really is the case.

Last season Mme. Riheldaffer filled a coast to coast tour of 100 concerts. She has been heard in every state in the Union except three. A conservative estimate of the number of persons who have come under the spell of her magnetic personality and wonderful voice would be one million people. Everywhere she appeared she was announced as one of America's greatest sopranos, and a glimpse of her scrap book will convince anyone that the press of the country was quick to concede to her the right of such announcement.



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Mme. Anita Rio
American Prima-Donna Soprano

MADAME ANITA RIO, the American soprano, has been winning triumphs in opera and concerts in Europe for the past few years. Madame Rio has appeared in most of the Opera Houses of Italy, Spain, Austria and France, and her concerts have taken her to almost every large city in Europe, where the artistry of America's Festival Soprano, as she has been called, has been greatly admired.

Madame Rio was invited in London by Maestro Mancinelli, Conductor of the Royal Opera of Rome, to sing the part of "Amina" in *Sonnambula* with Alessandro Bonci at the Teatro Costanzi in Rome, during the great season of the Exposition of Rome. After this performance she was invited by the great "Augusteo Orchestra" to appear as the only assisting artist at one of the subscription concerts. This is the only event in the history of this world renowned institution that an American has been the sole attraction. Another honor conferred upon Madame Rio by the Roman public, and in which no other American has ever participated, was an invitation by the aristocratic old "Lyceum Club" to appear at a great concert in commemoration of Franz Liszt. Madame Rio sang the composer's famous aria, "Die Lorelei," and after a great ovation was presented with the gold medal of the "Lyceum Club" of Rome.

In London she has appeared several times as soloist with the London Symphony Orchestra and at the Bechstein Hall concerts.



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Lila Robeson
America's Great Contralto

AMONG the noted American singers who have brought renown to their country and won success in both concert and opera is Lila Robeson, of the Metropolitan Opera Company, New York, as a member of which she is now entering her fifth season. She has lent distinction to all performances in which she has appeared by reason of the consummate art she brings to bear upon her work. Her Witch in "Koenigskinder;" Gertrude in "Haensel & Gretel," and various Walkyries have become distinct impersonations at the Metropolitan, while she has also sung Amneris in "Aida;" Erda in "Siegfried;" Ortrud in "Lohengrin," and Fricka in "Die Walkuere" at various times with noted success. Last Spring she sang the last named role on short notice at the open air performance at the New York Stadium and was complimented by all, including conductor, Bodanzky.



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Bertha Lansing Rodgers
Contralto

Mrs. Rodgers, who has a charming stage presence, sings with extreme refinement of style. Her voice is a rich contralto of noble quality and big range.

—The Buffalo Courier, Buffalo, Tuesday, February 2nd, 1916.

Bertha Lansing Rodgers, a contralto new to this city, sang the aria, "My Heart is Weary," from the opera, Nadeshda, by Goring-Thomas, and three groups of songs in French, German and English, respectively. Her voice is a pure contralto, of large volume and range and of excellent quality. Additional assets of the singer are earnestness, intelligence and a charming personality. Mrs. Rodgers was at her best in the two Schumann songs, Mondnacht and Ich Grolle Nicht. She was heartily recalled after the German group and compelled to grant an added number. Another song which pleased greatly was Chaminade's L'Amour Captif, an arch and graceful composition.

—The Buffalo Express, Buffalo, Tuesday, February 2nd, 1916.

Mrs. Rodgers is possessed of a striking and magnetic personality. Her voice is a pure contralto, remarkable for its brilliancy and at the same time rich and compelling quality. The middle and lower tones are of a rare and luscious sweetness. In her two groups of French and German songs she scored a tremendous success, she was recalled for two encores.

—Lockport Union-Sun and Journal, Lockport, Wednesday, February 3rd, 1916.

Bertha Lansing Rodgers relies for her effects on singing, and on singing alone, as exclusively as any singer ever heard here. So free is she from the meretricious, from any obtrusion of gesture, or stage maneuver, or any other of the common substitutes for singing, that the loveliness, the perfect purity, and the power of her voice and the expressiveness of her singing make themselves felt quite gradually. Once they are appreciated, they are enjoyed as achievements of an art from which nothing detracts. Her singing of the aria of Dubois' "Ou c'est lui," and that from Goring-Thomas, "My Heart is Weary," superb as it was, could be no more admirable than her singing of Jessie Gaynor's little slumber song, "Sailing," which quite captivated the audience.

—Chautauqua Weekly, Chautauqua, February 10th, 1916.



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and when you sing "*Home Sweet Home*" you will be telling only the simple truth. It will not be like the "*Old Kentucky Home*" which was only a log cabin. A log house might have suited "*Old Uncle Ned*" who lived "*Long, Long Ago*," but the Board of Health wouldn't let it stand over night in Lockport. It is no wonder that the "*Old Folks at Home*" were always moaning, "*Willie, We Have Missed You*." Willie was too wise a guy to live in such a rickety shack with the old folks, so he moved to Lockport and built himself a decent house to live in. He put "*My Grandfather's Clock*" in the hall where it stands to this day, keeping as good time as it ever did, although Willie has been sleeping "*Under the Daisies*" for many years in Cold Springs Cemetery, where "*Massa's in de Cold, Cold Ground*." Any pleasant Sunday afternoon you can hear the "*Tramp, Tramp, Tramp*" of hundreds of people going out East Avenue to visit his grave and to "*Listen to the Mocking Bird*," or may be "*Robin Red Breast*." Don't take any stock in the yarns of some, who say that Lumber will be cheaper in the "*Sweet Bye and Bye*," even if you are "*Almost Persuaded*" that they know what they are talking about. Use your common sense and "*Hold the Fort*" against such advice. "*When You and I Were Young*" forests were plentiful, but now they are "*Fading Fast Away*." So if you need Lumber, what is the use of "*Waiting*" 'till "*Kingdom Coming*?" They are planting some trees now, but who can tell "*What Shall the Harvest Be*?" "*Ninety and Nine*" years must pass before the future crop will be ready and then, "*Don't Be Sorryful, Darling*," we'll not need lumber at all.

If you are going to build a house or a "flat" don't deal with some "sharp" from out of town, but make a "note" of this as the "key" to the situation. Purchase your Lumber at MURPHY BROS., who do business on a large "scale." The quality of their material is "high", the prices are "low" in proportion to quality, the "measure" is ful, and their dealings are always in "harmony" with the best business principle.

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Violin, Guitar and Mandolin.
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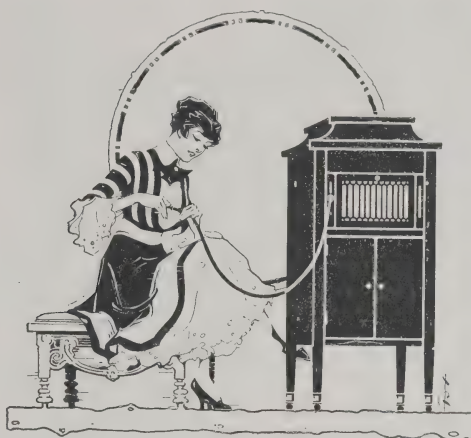
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Mme. Sturkow-Ryder
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Elizabeth Siedhoff
Pianist

MISS ELIZABETH SIEDHOFF, even though a young woman, has already taken her place, by merit alone, among the leading American pianists. Born with the soul of an artist, she seems destined to stand, as the years progress, with the few who are entitled to fame.

Miss Siedhoff was born in Lockport, N. Y., and was educated in music both in this country and in Europe, where she studied for nearly three years in Berlin under Breithaupt and Schnabel. She appeared as a pianist in Berlin and London, and had the honor of being the first woman organist and director of the American Church in Berlin, where her four-part song, "Crossing the Bar," was introduced by the quartette. * * * Since her return to the United States she has become distinguished as a concert pianist and accompanist.

The following are but suggestions of many favorable criticisms:

Rudolph M. Breithaupt announced Miss Siedhoff as "his master pupil." "She is a natural born artist," he said, "who has temperament and esprit. Her technique is broad, her musical expression is genuine and deep."

"Has developed a magnificent technique; equally good in forte and pianissimo, and possesses true musical feeling in an unusual degree."

—Western Musical Herald, of Chicago.

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—The New York Musical Courier.

"One of America's best young artists." —Berlin Critic, Grace MacKenzie Wood.

"The Staccato Caprice was excellently rendered and won well-merited applause."

—The Boston Post.

"The Chopin Nocturne was played with most agreeable skill and discrimination."

—Boston Advertiser.

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American Soprano

MABLE CORLEW-SMIDT, one of Chicago's acknowledged sopranos, known as "American Soprano," stands as an exponent of rare vocal art, broad musical musicianship and high interpretive ability. She stands also as an exponent of American art. Born of American parents, of American education, her voice work being done under an American teacher, L. A. Torrens, she typifies all that is true American. Mrs. Smidt's voice is one of the dramatic soprano type, rich and full throughout its entire compass of three octaves. Her many appearances in Chicago and elsewhere in Concert and Oratorio have established her as a reliable artist and her recital programs are a delight to all who hear them, as she knows well how to choose a program of excellence and variety, singing in five different languages.

Mrs. Smidt is endowed with a charming personality and all her work is marked with a sincere and thoughtful earnestness that is altogether admirable.



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Soprano

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Miss Strock is a lyric soprano of remarkable ability. Her tones are clear, in perfect pitch and rendered with great flexibility and charm of expression.

—Boston, Mass.—Herald.

Miss Strock's voice is warm and vibrant and most beautifully poised, showing a thorough understanding of tone production. She shows a thoroughly intelligent mind and a deeply spiritual and emotional nature.

—New York, N. Y.—Musical Courier.

Miss Mabel Strock, a soprano, gave pleasure by her beautiful voice and her finished manner of singing.

—New York, N. Y.—Evening Mail.

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Baritone

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As an interpreter of songs he is a delight and his enunciation in English, French, German and Italian is clear cut. He has an extensive repertoire of Songs and Oratorios and his musicianship makes him many friends among conductors.



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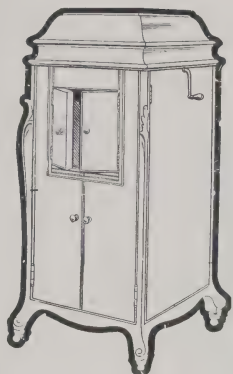
Lucy May Van De Mark
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CALIFORNIA has placed its stamp of approval upon this gifted artist. She bestows upon her songs, a care and deliberation of intelligent reading, rarely heard upon the concert platform.

Miss Van De Mark drew a crowded house and was nearly smothered with floral tributes and applause. —By Alfred Metzger.

Miss Van De Mark's beautiful voice was heard with dramatic power and surety in an aria from "Saint-Saens," Samson and Delilah which brought her a salvo of well merited applause. Her voice was strong and electrifying in its temperamental expressions. —San Francisco Bulletin.

Lucy May Van De Mark as the Queen of the Gypsies was effectively dramatic in action and sonorously commanding in her moments of stage dominance. —San Francisco Tribune.



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Mr. Welles has a beautiful baritone voice which he uses with splendid skill.

—Globe Gazette, Mason City, Ia.

There can be no question of the beauty of his big voice, or of his intelligent, musicianly interpretations.—'Messiah.'

—Cornellian, Mount Vernon, Ia.

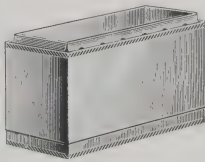


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Miss Whittemore displayed remarkable technique and phrased with excellent taste, displaying rare control over her violin. —Boston Post.

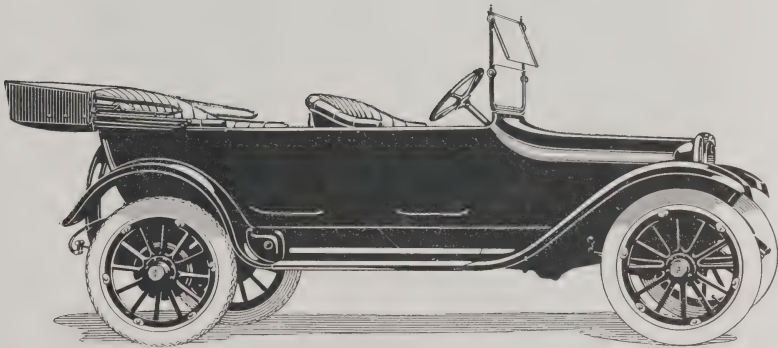
Miss Elinor Whittemore, violinist, immediately won her audience with her excellent rendering of the "Spanish Dance" by Sarasate. She proved herself mistress of her instrument. —Lynn Evening News.

She has an excellent technique and plays with a fullness and power of tone that is exceptional in a woman. —Newport Herald.



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Louisiana (chorus)	Lullaby	John Church
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Song of the Thistle Drift (chorus)	
One Golden Day Song of the Thistle Drift Flower Time Weather	Huntzinger & Dilworth

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Call of the Trail Spinning Wheel Song The Little Ghosts The Painter Springtide of Love	White Smith
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Winner of first prize American Song Competition, New York, 1913—prize compositions, "Winter", "Call of the Trail", "The King", "Spinning Wheel Song."

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Jenny Dufau	Litta Grimm	Paul Dufault	Randall Hargreaves
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Beatrice Fine	Christine Miller	Reed Miller	Louis Shenk
Lucy Gates	Louise Mertens	Geo. Reimherr	Earle Tuckerman
Lora Hoffman	Eleanor Patterson	Leon Rice	James Stanley
Jane Osborne Hanna	Constance Purdy	Roy Williams Steele	Jerome Uhl
Minna Kaufman	Nevada Van der Veer		
Charlotte Lund	Eva Emmet Wycoff		
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THE City of Lockport, as its name indicates, is an offspring of the Erie Canal. When the engineers of that marvelous enterprise directed its alignment to the gorge through which the water of the Erie level passed on its way to Lake Ontario the settlement had a beginning and from the great mechanical structure for the passage of boats from one level to another the hamlet took its name.

The contract for the first set of Locks was let in 1821. The first post office was established in 1823. It was incorporated as a village in 1829. Lockport is the county seat of Niagara County. It is less than one hour's ride from the great Falls and the blue expanse of Ontario. High and dry, its natural sanitary conditions are the most favorable. It is surrounded by the finest fruit farms in the world. Niagara County apples and pears are famous the world over. These helpful surrounding conditions coupled with the extensive and varied manufacturing industries within the city makes Lockport prosperous the year round. In Lockport, the ideal Home-City of America, it is always bright with the gold of profit.



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Entertainment provided at this Hotel for speakers, musical artists and guests attending the seven-day musical convention. Held in Lockport, September 30th to October 6th, 1917.



WHY I BOOST LOCKPORT!

IT IS ONLY meet and right that I should include in each issue of my American Series book a few words of praise for the city of Lockport.

Having made it my home for the last fourteen years, I have naturally watched its growth with interest and learned to love its people. I do not regard this sentiment merely as a duty, for a man without this appreciative sentiment for his home town lacks an essential element of true manhood.

Owing my success to the support and big heartedness of the Lockport people, I claim nothing for myself that I am not willing to share with them. As a musical center, Lockport ranks with the best; as a city, it is as near perfection from all the stand points of a community and municipality as could be desired.

No kingly gift could be richer or goodlier than Lockport's location. Situated midway between New York and Chicago in the line of direct travel; set down in the heart of the richest fruit belt in America; it knows no want. It is the ideal home city of the country, within a radius of 60 miles from Lockport live eight millions of people.

Thanks to the tempering winds of Lakes Erie and Ontario, winter has no terrors. Summer smiles on the blossoming land with a warmth that cheers and causes love for your fellowman. The Gods are good to the music lovers of Lockport for, from the inception of its concert series years ago music lovers have wended their ways under clear skies and smiling stars. Shaded streets and beautiful grounds, surrounding the comfortable and handsome homes have made Lockport for years the envy of neighbors and visitors.

Lockport with its Live Wire committee; with its energetic Board of Commerce; thoroughly alive to things worth while believes:—

"It ain't the individual, nor the people as a whole,
But the everlastin' teamwork of every bloomin' soul!"

THAT MAKES FOR A BIGGER AND BETTER CITY.

LOCKPORT, N. Y.

(NIAGARA COUNTY)

A A Van De Mark

The map pictured below will show the many artists, speakers, managers and guests, who are to attend the National American Musical Convention, the location of the city of Lockport, a city that can see

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Over 28 Pine Street



IF the traveler comes to Lockport in the commonplace way over steel rails, little is to be said of his method of coming or of the impressions he may receive. But should he choose any other route, he will scarcely have crossed the city line before some aspect of the place will have spelled "welcome", and a stay of even a few hours will make him feel at home. This has been the experience of guests without number.

Let the stranger come over the sandy ridge from the east; he will feel, as many a notable visitor before him has done, a great joy in contemplating that garden of the county rolling away to the right, whose splendid productiveness simplifies the food problems of the home-makers of Lockport. Substantial houses on fruitful farms multiply, and crowd to the very city's edge. One claims attentions in its enviable middle position between country and town. In cool self-possession it stands a bit aloof,—but not forbidding. Doubtless its walls could tell not only of a present delightful home atmosphere but of an old-time hospitality that would renew the youth and warm the heart of many a one whose presence has graced its fireside.

From this stately home with its expansive orchards and flowering garden, the eye turns to a white house not far away that stands a cheerful sentinel over lake and hills and pleasure grounds, revealing the sights and echoing the sounds of happy recreation. Good cheer, good health, good comradeship in this place—homelike beyond a question—Lockport's Country Club.

Suppose one coming from our neighbor city, spins along that Transit way that runs almost unbroken from the Pennsylvania line due north till it dips in Lake Ontario. He must slow down and turn along the whispering and alluring hedge of spruces bounding the highway, then again, and he will have passed a dozen places

(Continued on next page.)



I'll Bet You

Hadn't thought of it in just this way:

Had it ever occurred to you that you had as well try to be a successful physician without attending a medical school, or a successful lawyer without attending a law school, or a successful minister without attending a theological school, as to try to be a successful banker or merchant or business man of any kind without first getting a practical business training? If you wanted to make a first class doctor, lawyer or minister, you would attend a university with a reputation. Why not use the same good judgment in selecting a business school in which to secure your training?

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not only prepares you, but it secures you a position. Hundreds of students who borrowed every cent of their money to attend our school have found it the best venture of their lives; they were soon able to pay back the borrowed money, continue holding their good job, or go into business for themselves, with assurance of success. If you always remain where you are, you will always be what you are.

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Niagara Falls, N. Y.

Lockport, N. Y.



each of which meets his ideal of a city home with every country delight. Broad acres narrow toward the street into fascinating gardens, and spacious lawns surround roomy houses that are far from lacking in luxury. Truly a place to work, a place to play, a place to live.

Should he skirt the city at greater length before taking the popular route northward over "The Hill" he may have a queer feeling of having gone in a circle and of looking down the avenue that he so proudly boasts in his home city. There nor elsewhere will be found more beautiful houses, nor more lovely grounds nor a clearer, purer atmosphere. Some of these houses have a very familiar air. And now from right, now left, sweet memories of older days come crowding, of the earlier builders, well-known and well-beloved to whose foundations have been added touches of strength and of beauty, by other and younger hands.

One entrance to Lockport that extends especial hospitality to strangers, is from the west along the Mountain road. No novice will believe that the Canadian shore, full fifty miles away, has been seen from this road, because perhaps the mirage does not present itself on the particular day of his visit. Other attractions and beauties, however, do present themselves whatever the atmospheric condition or whatever the season of the year. If one may choose a season, let it be spring, and if one may choose a month, let it be May,—for in this month the best of all fairy transformations take place here and everywhere in the county. Blossoms,—of apple, of cherry, of peach and pear, and of the despised quince,—blossoms overhanging the road, down the cross-roads,—near at hand, in the distance, everywhere. No city in the whole world has more fascination in the month of May in its country surroundings, and none is more attractive in itself, for every dooryard and side garden and back garden is a replica of the blooming beauty of the world just outside.

Indeed all flowers seem to do their best for the gardener in Lockport. From earliest spring till frost days, even the humblest homes are embowered in floral beauty. Trailing plants carpet the gardens, climbing plants screen the porches, and when encouraged peep in at second story windows, luxuriant shrubbery conceals unsightly spots,—and in trees almost every Lockport home could simulate the famous "Birnam wood that came to Dunsinane".

The native soil may pout and refuse to grow the rhododendron and other peat-loving plants, but it will make up for that a thousand fold with every conceivable growth not hostile to the winter frosts or limestone foundations.

Should one come into this garden city from one of the prosperous villages that cluster in the northwestern part of the county,—LeValley's Flats, Stony Hill, Rattlesnake Hill, Mineral Spring's gulf, and even the heights that give wooded seclusion to those silent abodes at the "sign of the cross", all sink into the imaginative soul. From the gully, the hurrying stream sends up an impatient call to more serious contemplation—for in this sound of rushing water and in the farther noise of whirling machinery and striking iron is presented the throbbing pulse of the laboring city. Splendid workshops have been seen in other directions; but by this stream were turned the primitive wheels of industry and by this stream were built the early homes of the far away village life. It is still the chief artery of the manufacturing life of the place.

It is upgrate now for a mile or so. Mills and other mills proclaim a material and far reaching productivity. Iron tracks with puffing trains carry into the absorbing world products of brain and hand of the artisan; and whether of iron, or paper, or lumber, or flour, they go to supply a needy market and bear in return a plentiful treasure to sustain the homes of the workers. Few of their houses are large, none pretentious, but most of them prosperous, happy homes.

(Concluded on next page.)



"The Church of the Other Six Days"

THE STANDARDS OF ALL TIMES AGREE THAT PHYSICAL VIGOR IS NECESSARY FOR BUSINESS EFFICIENCY. THE "MAN WHO CAN" WILL ALWAYS LEAD. A WEAK MIND IN A STRONG BODY IS A CALAMITY. A STRONG MIND IN A WEAK BODY IS A-PRODIGY, BUT A CLEAR MIND AND A RIGHT SPIRIT IN A HEALTHY BODY IS GOD'S WILL TO MAN.

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Its great business is to **BUILD CHARACTER**

"The City that does not regard its Young Men as its greatest asset is apt to find them its Largest Liability"



Memories of "old times, old friends" bring one up the old toll gate hill and along the new highway from the twelve mile distant lake. Up and up, with eyes lifted to the clustering spires of the county seat, past Wyndham Lawn where even the most unloved and unloving must feel a tender pull at the heartstrings. All over the buildings and the acres, not in language of the eye or of the ear, but of the soul, is written the word "Home". For little children who have lost their birthright, whose natural environment has been broken,—for little children, many of them motherless, many of them fatherless,—loving friends have chosen for their abiding place this former home of our great state's governor and of others as well who have left traditions of culture and beauty and happiness. All that human power can do, has been done to make this a place where no shadow may fall upon a child because of his need.

Two other splendid sheltering homes, one on the right, the other on the left, thrill the passerby with their noble expression of "faith, hope and love".

The most unexpected of all home sights presents itself to one crossing the bridge over the Erie canal. Stately houses stretch away for blocks, perfect in architecture, commanding in proportions, strong in structure. Memory and imagination join hands. Names well known in music, in history, in romance and on friendship's roll start forth from every opening crevice of the stone-built walls. Dignified and kindly men throw wide the doors, beautiful women press their faces to the windows, costly equipages are drawn up ready for the use of pleasure of the owners, carefully reared children appear in the foreground. These are dream children and now are mostly sleeping. Reality asks, who are the dark-skinned, bright-eyed little ones that crown this street and claim it for their own? These are children of a sunnier clime, whose parents gifted with a love for the beautiful have crowded themselves in ever multiplying numbers into these old-time beauty spots of Lockport.

Still the children of this, and the grandchildren of that, splendid century-old house have created for themselves other beautiful homes, with the common sentiment that the hill overlooking a valley gives a finer breathing space than the valley itself.

Whether from a spirit of restlessness, of utility, or of discriminating choice this change of residence section has had many twists since the earliest days. Nature too has given some form of precedence to different portions, so that no part of a street, no street, no locality may justly lay too broad a claim to be the most attractive home-spot. Should every chief avenue of travel have been exhausted an unpremeditated turn might easily bring one to some home, large or small, presenting a proportion, an environment, an indescribable something, that would draw him to the open door there to discern the same proportion and coloring and grouping of home belongings, and too the same undefinable something, called perhaps atmosphere, and a ready and individual hospitality of which these outward forms, to be consistent and satisfying, must be the expression.

So insignificant a builder as that lower form of life in sea or stream, or lake, by some God-given power constructs its shell from within out and makes of it a thing of rare beauty while fashioned upon and expressing its own simple life and needs.

The skies of this little city may not be bluer than those elsewhere, the flowers may not spring more spontaneously. It may not be more fortunate than others in its distance from mountain, lake and metropolis, its children may not have better opportunities for education,—but the loyal citizen believes these and many other good things to be true and his own life thoroughly reflects this belief. And when he goes abroad—whether it is thousands of miles or only tens of miles, and turns again, he feels that the home-leading roads are the best in the world and when he has retraced their length, into his heart comes a radiant joy as he says "Home again".

SARAH TURNER BRIM.



FRANCES INGRAM

This talented contralto pays the highest tribute to the tone of the A. B. CHASE Piano in this letter when she describes it as a "singing tone."



The A. B. Chase Co.
Norwalk, Ohio

Gentlemen:

May I express a singer's appreciation of the A. B. Chase Piano?

Among its many beautiful qualities, the most remarkable one is its singing tone. The Piano sings along with the artist and sustains with its wonderful, deep resonance, making a perfect ensemble.

Sincerely yours,

Frances Ingram



For vocal accompaniment or instrumental solo work, the A. B. CHASE Piano furnishes a superb medium for artistic rendition. Its purity of tone is the ideal standard for developing a true appreciation of timbre and harmony. Its nimble action assists the artist in acquiring surprising efficiency of technique.



A · B · CHASE
NORWALK · OHIO



It is Good to Know Some Facts About Your Own City

By Jesse Peterson

LOCKPORT is a city of 19,000.

The value of the Products turned out by the factories of Lockport during the past season was over \$17,000,000.

There are 130 factories in the city.

Number of wage earners employed in the different factories approximately 4,000. 210 persons out of every one thousand population are factory operatives.

Lockport has an annual pay roll of over \$2,500,000. This is exclusive of office salaries.

The most important industries are Paper and Fibre Product, 1st; Flour Industry, 2nd; Automobile Parts, 3rd; Steel, Iron and Metal Works, 4th. Other important industries are Glass Ware, Textile, Cotton Batting, Printing and Book Making, Shirt, Brooms and Specialties.

It might be a good thing for the general public to know that the City of Lockport contributes more towards the wealth of the state than the combined agricultural and fruit industries of Niagara County after deducting the amount consumed by the rural population.

The full development of the extra water granted by the United States Government to be taken out of the Niagara River and brought to Lockport by Barge Canal should double the water-power and be of great value to the community.

With the completion of additions to industries now under construction one thousand additional wage earners will be added to Lockport's pay roll. Lockport is experiencing the most substantial growth in its history. Confidence and optimism in the future of the city are freely expressed and a greater Lockport is fast becoming a reality.

This city has in proportion to its population a reputation for musical culture second to none in the United States.



The BLESSING *of* HEALTH

Only one letter differentiates the word "Health" from "Wealth".

Without Health, life is not life. It is merely an existence.

Without proper food it is impossible to possess a sound mind and healthy body.

Nourishing food properly cooked and appetizingly served is a strict rule at the DEL RAY.

Another invariable rule is to make our guests feel at home. You are always welcome as a member of THE DEL RAY family.



1 2 7 M A I N S T R E E T
LOCKPORT, N. Y.

JOHN LAYER

ENOCH LAYER

JULIUS LAYER

"The Best in the Bake Line"

LAYER BROTHERS

Bread, Cake and Fancy

B A K E R S

Office and Bakery--Nos. 75-77-79 East Avenue, Corner Washburn Street



AT THE LOCKPORT CONVENTION HELD SEPTEMBER 14th AND 15th, 1916
*A few of the prominent guests and participants of the 1916 Convention, who
 arose early enough to have their pictures taken at nine a. m.*

PROF. J. LAWRENCE ERB
 CARRIE JACOBS-BOND
 BESSIE BOWN RICKER
 HONORABLE WOODBRIDGE N. FERRIS
 ETHELYNDE SMITH
 MR. AND MRS. SMITH
 FAY FOSTER
 PROF. GEORGE COLEMAN GOW
 IRENE EASTMAN
 JOHN LUND
 BERTHA BARNES
 BESSIE LEONARD
 ARTHUR E. BESTOR
 HARRIET STORY MACFARLANE
 HENRY BETHUEL VINCENT
 MAUD DEVOE
 PROF. HOLDIS DANN
 HARRIET STELLING HEMENWAY
 DR. A. S. VOGT
 MARY QUINN
 AMY GRAHAM
 MILES M. GOLDBERG

EMMA ROBERTS
 EDGAR SCHOFIELD
 MARGARET JAMISON
 MARTHA ATWOOD BAKER
 MME. STUKOW-RAIDER
 BERTHA LANSING RODGERS
 CHARLES C. WASHBURN
 MARY M. HOWARD
 MARY BELLE SWAN
 CORA TAYLOR
 MME. FRANCES HELEN HUMPHREYS
 WINSTON WILKINSON
 JAMES E. DEVOE
 LYNN B. DANA
 GEORGE D. HAAGE
 JOHN W. FROTHINGHAM
 GRACE COLE
 ANNIE FRIEDBURG
 LEILA HOLTERHOFF
 ALFRED HALLAM
 JEAN VANDERSLICE
 SUSAN JOHN MILLS

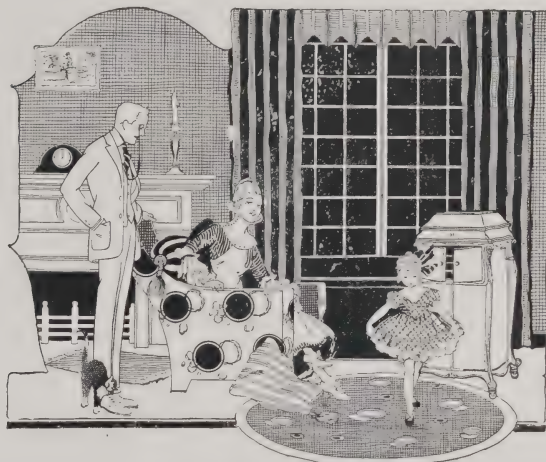
ESTHER CUTCHIN
 MYRA FORD BATES
 GROVER ANDERSON
 LOUISE DAY
 CHARLOTTE PEEGE
 MYRTLE V. KESHEIMER
 HALLETT GILBERT
 GERTRUDE DOHMEN
 ELIZABETH WALKINSHAW
 LENA M. BAER
 WILLIAM WHITTAKER
 LYMAN HEMENWAY
 JOHN SMALLMAN
 ALEX. LOGAN
 ELIZABETH STEDHOFF
 JANE SCHROEDER
 MRS. FRANK HOWARD
 JESSIE WOLTZ HAMMOND
 MABLE DAVIS ROCKWELL
 REV. G. A. PAPPERMAN
 MARGARET RICE

Neal Park & Neal Co.

643-645 MAIN STREET

BUFFALO, N. Y.

"The Home of the VICTROLA in Buffalo"



No house is a home until Music enters—and Brightens the lives of all.

VICTROLA MUSIC FITS INTO EVERY MOOD

Anybody feel "dancy"? Just start the Victrola.

Did Someone Say Caruso? Here he is—yes, and with Melba, Farrar, Ruffo and a host of other great artists.

In every field of entertainment it's the same—

The Victrola brings the Best

Has Your Home a Victrola?

Let us show you our newest models and explain

How Easy It Is For You To Get One Here

*Records — Yes we have everything—200,000. Just visit
our Victor Parlors Anytime.*

YOU ARE ALWAYS WELCOME



First Free Congregational Church

REV. J. WEBSTER BAILEY, D. D.
PASTOR

Residence—128 Ontario St.

Morning Service	10:30
Sunday School	12 Noon.
Evening Service	7:30
Mid-week Service	
Wednesday Eve.	7:30

First English Lutheran Church

REV. MORITZ G. L. RIETZ
PASTOR

Residence—278 Washburn Street

Morning Service	10:30
Bible School	12 Noon
Junior Endeavor	3:30
Evening Service	7:30
Mid-week Service	
Wednesday Evening	7:45
Young People's Service—	
Monday Evening	8:00

First Presbyterian Church

REV. G. A. PAPPERMAN, M. A., B. D.
MINISTER

Residence—Genesee Apartments

Morning Service	10:30
Sunday School	12 Noon.
Evening Service	7:30
Mid-week Service	
Wednesday Eve.	7:30

Second Presbyterian Church

REV. G. A. JAMESON, D. D.
PASTOR

Residence—517 Market Street

Morning Service	10:30
Bible School	12 Noon
Evening Service	7:30
Mid-week Prayer Service—	
Wednesday Evening	8:00

Communion Service the first Sunday each month.

A cordial invitation is extended to all services.



Calvary Presbyterian Church

REV. B. M. SWAN
PASTOR

Residence—226 South Street

Morning Service 10:30
Bible School 12 Noon
Christian Endeavor 6:30
Evening Service 7:30
Mid-week Service
Wednesday Evening 7:45

Cordial Welcome to All

First Methodist Episcopal Church

REV. S. J. CLARKSON
PASTOR

Residence—85 Niagara Street

Morning Service 10:30
Evening Service 7:30
Sunday School 12 Noon
Epworth League 6:45
Mid-week Service, Wednesday Eve.....7:45

This Church welcomes citizens and strangers
every Sunday in the year.

East Avenue Congregational Church

Morning Worship at 10:30

Choir under the direction of Mrs. Charles H.
Wendell, Choirister

All seats are free

Bible School at 12 Noon.

Edwin F. Flinchbaugh, Superintendent.

Evening Service at 7:30.

Vested chorus of 40 voices

Short Address by Pastor

Popular. Interesting. Inspiring.

Public Always Welcome.

First Baptist Church

REV. CHARLES P. COLLETT
PASTOR

Residence—43 Harvey Ave

Morning Service 10:30
Bible School 12 Noon
Young Peoples' Union 6:45
Evening Service 7:30
Mid-week Service
Wednesday Evening 7:30

Good Music

THE KNABE

THE FIRST KNABE PIANO WAS MADE IN BALTIMORE IN 1837 AS THEY ARE BEING MADE THERE RIGHT NOW. THROUGHOUT THE 80 YEARS OF ITS EXISTENCE THE KNABE HAS ALWAYS BEEN REGARDED—EVEN BY THE SEVEREST MUSICAL CRITICS—AS THE BEST PIANO THAT HUMAN HANDS COULD PRODUCE. THE TONE OF THE KNABE IS WONDERFUL. THE QUALITY OF THE KNABE KEEPS IT SO.

KNABE WAREROOMS:

5th Avenue, at 39th Street New York, N. Y.

J. N. ADAM & CO.

"A GREAT STORE KEEPING PLACE WITH A GREAT CITY"

Local Representatives

BUFFALO, NEW YORK





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Residence of Eugene M. Ashley, Locust Street



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Court House, 345 High St.

BURT A. SMITH
City Judge
79 Main St. 35 Pound St.

WM. J. HOOPER
Police Judge
55 Main St. 18 Le Van Ave.

WM. A. GOLD
City Attorney
F. & M. S. B. Bldg. 230 Genesee St.

W. W. BRIM
67 Main St. 185 High St.

DAVID TICE
F. & M. S. B. Bldg. 70 Genesee St.

A. A. BRADLEY
13-15 Main St. 56 Webb St

FREDERICK P. JAMES
F. & M. S. B. Bldg. 157 High St.

A. EDMUND LEE
51-54 F. & M. S. B. Bldg. 60 East Ave.

ABNER T. HOPKINS
67 Main St. 376 High St.

CHARLES HICKEY
F. & M. S. B. Bldg. 337 High St.

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41-43 F. & M. S. B. Bldg. 272 East Ave.

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87 Main St. 351 Walnut St.

ROY H. ERNEST
52 Main St. 31 Spruce St.

M. A. FEDERSPEIL
91 Main St. 452 High St.

W. T. RANSOM
69 Main St 87 S. Transit St.

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73 Main St. 30 North St.

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F. & M. S. B. Bldg. 244 Locust St.

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DONALD S. MOORE
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J. WM. DALY
106 Main St. 141 East Ave.

C. R. DOWNS
100 Main St. 342 Pine St.

D. P. GAUGEL
127 Main St.

J. C. DUNCAN
6 West Ave. 122 Cottage St.

R. A. GEMMILL
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THOMAS F. SHERLOCK
75 Main St. 40 Cleveland Place

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Residence of William W. Brim, High Street



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77 Pine St.

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School of Music
315 Walnut St.

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Piano and Organ
73 La Grange St.

JESSIE WOLTZ HAMMOND
Piano-Harp
144 Washburn St.

LOIS SILESKEY
Violin
335 Washburn St.

JOHN KRULL
Violin
Lockport, N. Y.

MARGARET PETTIT
Violin
32 Spalding St.

GRACE AND ADA ECKENSPERGER
Piano
65 Genesee St.

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Supervisor of Music in Public Schools
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South St.

MARY E. KEATING
Piano
145 Lock St.

MISS M. ADELIA YOUNG
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Genesee Apts.

E. J. WASHBON
Voice
385 Willow Ave.

THE MISSES GEOGHEGAN
Piano
51 Genesee St.

ANNA MARGARET O'BRIEN
Piano
145 Chestnut St.

HELEN G. FELLOWS
Piano
134 Lock St.

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Piano
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104 Main St.

"Why don't you go and see
Mr. John Brona? He just fixed
my shoes and they look just like new"

THAT'S WHAT THEY ALL SAY ABOUT OUR SHOE REPAIRING, OLD
AND YOUNG. THERE MUST BE TRUTH IN IT. IF YOU ARE NOT
ALREADY ONE OF OUR CUSTOMERS, WE WOULD LIKE YOU TO GIVE
US A CALL. THEN YOU CAN JUDGE FOR YOURSELF.

JOHN BRONA

107 Main Street

Lockport, N. Y.



Residence of Charles C. Campbell, Willow Street
Mr. Campbell is proprietor of the C. C. Campbell Jewelry Store



Residence of George A. Castle, Genesee Street
Mr. Castle is Vice-President and General Manager of the Corson Manufacturing Company



John Noble Bakery, Inc.

Our Specialties...

*Holsum and
Kleen-Maid* } *Bread*

Possessing the highest quality of ingredients procurable. Baked in a modern oven and each loaf individually wrapped in a sanitary covering.

SOLD BY ALL LOCAL GROCERS AND BAKED
IN LOCKPORT BY

JOHN NOBLE BAKERY

69-73 Market Street

Makers of Good Things That Are Eatable



Residence of Mrs. F. W. Corson, Genesee Street



Residence of Dr. Frank A. Crosby, Niagara Street

Two Modern Amusement Houses that furnish
Clean and Wholesome Entertainment for all



The TEMPLE...

CATERS TO THE DISCRIMINATING PUBLIC—THOSE WHO APPRECIATE THE RIGHT KIND OF VAUDEVILLE AND PICTURES PRESENTED IN THE RIGHT WAY. THESE TOGETHER WITH A REFINED AND RESPECTABLE ATMOSPHERE PLACE THE TEMPLE IN A CLASS BY ITSELF. ALWAYS A GOOD SHOW

Matinee, 2:30

Evening, Continuous, 7:30 to 11

ADMISSION, 15 Cents

The GOLDEN PALACE...

WHERE THE PATRONS HAVE LEARNED THAT IT IS NOT VULGAR TO BE A PICTURE FAN.

THERE IS NO OTHER FAD THAT IS SO CLEAN, SO HEALTHFUL, SO ENTERTAINING, SO DELIGHTFUL, SO INEXPENSIVE AS THE MOVING PICTURE FAD, AND IT HAS NO EVIL AFTER-EFFECT. EVERY PICTURE IS CENSORED, EACH MANUFACTURER IS STRIVING FOR SUPERIOR QUALITY, AND THE SCENARIOS ARE SELECTED WITH THE GREATEST CARE.

THE NEWEST MIRROR SCREEN SHOWING THE BEST POSSIBLE PICTURES. THESE ALL TEND TO MAKE THIS THE IDEAL ENTERTAINMENT.

ADMISSION, 10 Cents

AUDITORIUM

Suitable for Conventions, Athletic Meets, Fairs, Dances, Public Entertainments. Seating capacity, 3,500. For rent at a reasonable price.

H. F. THURSTON, Proprietor



Residence of Spalding Evans, High Street



Residence of Mrs. Asher B. Evans, Pine Street



Evans & Company

Golden Fleece Mills



REGISTERED U. S. PATENT OFFICE

Australian Lamb's Wool Wadding
and Batting

SUPERIOR QUALITY

USE

"Rogers Quality" Bats

MADE BY

Lockport Cotton Batting Co.,

Lockport, New York



Residence of Mrs. E. C. Hart, Lewis Street



Residence of Herbert C. Harrison, East Avenue

Mr. Harrison is President of the Harrison Manufacturing Company, Inc.



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Westerman & Company

LOCKPORT, N. Y.

Too busy to write an ad; Wire,
Telephone or call on us.

Remember Good Iron Only

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Residence of Mrs. John Hodge, Locust Street



Residence of Mrs. Charles W. Keep, Locust Street



The
Richmond Manufacturing Co.
Lockport, New York



MANUFACTURERS OF
Grain Cleaning and Special Machinery
FOR
Flour Mills, Elevators, Malt
Houses and Distilleries

Established 1863



Residence of Charles W. Moss, Pine Street



Residence of Fred J. Smith, East Avenue



QUARRIES OF C. B. WHITMORE COMPANY
White Medina Sandstone for Building and Paving Purposes, 97 Per Cent. Pure Silica

*Everlasting Materials and Workmanship
for Home and Commercial Construction*

C. B. WHITMORE CO., Inc.

Established 1829

Builders' Supplies

General Contractors

White Medina Sandstone Quarries

Lockport, N. Y.

EXECUTIVE DEPT.

W. W. Whitmore

M. S. Niland

H. C. Whitmore

C. A. Whitmore



Residence of Calvin G. Sulliff, Pine Street



Residence of Howard M. Witbeck, Locust Street



Lockport Has Big Assets!

Lockport couldn't stand still if she wished to

Her exceptional location, and her *unusual* facilities for the receipt of raw material and her trans-shipment of manufactured goods are trade magnets which must draw Industry and quicken Commerce.

Another element which has already done much to strengthen the city is the fruit industry. In the Famous fruit belt of Niagara County, Lockport is the heart hub.

Wise and progressive publicity will spread the joint fame of that rich County and of Lockport, and speed the inevitable era of added growth and added prosperity.

And that publicity will flow from the now wide-awake and loyally patriotic civic pulse, the Board of Commerce.

Location, freight facilities, rich surrounding country, civic pride and patriotism—those are the factors which Lockport depends upon. Could ANY COMMUNITY ask for more?

Lockport Light, Heat & Power Company

Trevor Manufacturing Company

Manufacturers of

Shingle, Stave, Heading and
Handle Machinery

Dealers in

Pipes, Fittings, Valves, Bar Iron, Shafting, Bolts,
Pulleys, Belting and General Mill Supplies



Residence of William A. Williams, High Street

Mr. Williams is President of the Williams Brothers Co., and is also the President of the Lockport Board of Commerce, one of the largest bodies of Boosters in the State



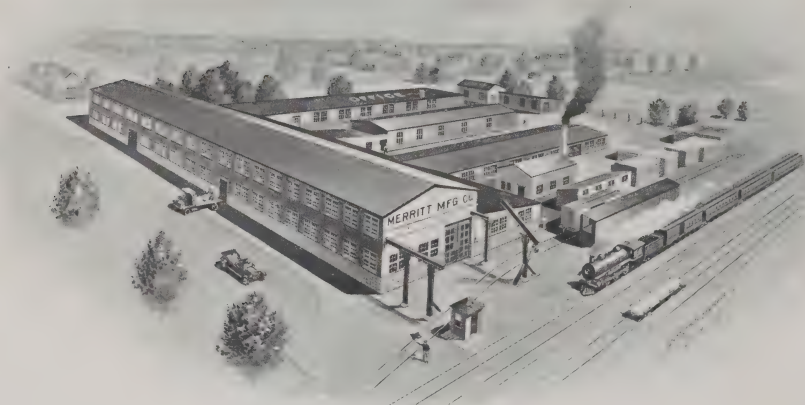
Residence of Albert E. Williams, High Street

Mr. Williams is Secretary and Treasurer of the Williams Brothers Co.



Merritt Manufacturing Company

AT HOME



"Merit" Veneer Machinery

For the production of

WOOD VENEER

Used in the manufacture of

Furniture, Desks, Case Goods, Pianos, Panels, Two-ply, Three-ply,
Multi-ply, Baskets, Hampers, Fruit Packages, Wood Dishes,
Crates, Barrels, Hoops, Matches, Tooth-picks and Novelties



You can have beautiful walls and ceilings like these!

They are Upsonized—Lined with Dependable

Upson PROCESSED BOARD

THERE is undoubtedly some room in your home that you would like to permanently beautify—some old walls and ceilings that you would like to make new. You can do it quickly, easily and at little expense with Upson PROCESSED Board. For any carpenter or handy man can nail the big, woodlike panels right over old plaster or to new frame work.

And think of the SATISFACTION of knowing that your walls and ceilings could never chip, crack or fall!

Think of the COMFORT of having walls and ceilings that could be wiped off and kept spotlessly fresh and clean—the comfort of having a lining on your walls and ceilings that would make your home more comfortable the year round!

And think of the ECONOMY of Upsonized walls and ceilings that do away with the expense of replastering or repapering every season or two!

But be sure you get Upson PROCESSED Board—made in Lockport. It is DIFFERENT from other wall boards—harder and stiffer and more woodlike—therefore easier and cheaper to apply.

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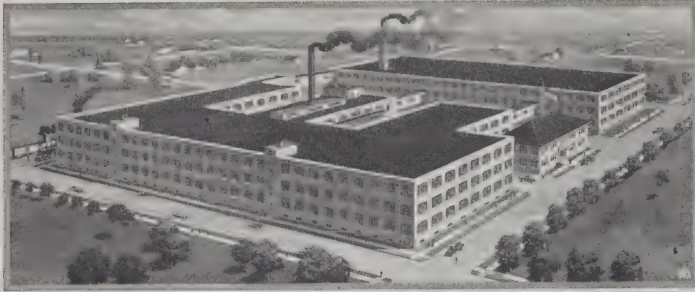
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The Upson Co., Upson Point Lockport, N. Y.

Fibre Board Authorities.

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Bird's-eye View of Covert Factory at Lockport, N. Y.

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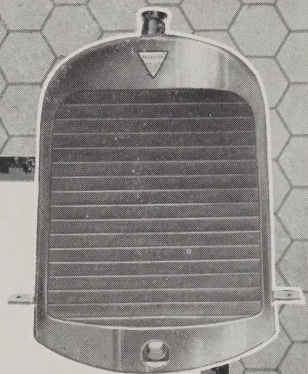
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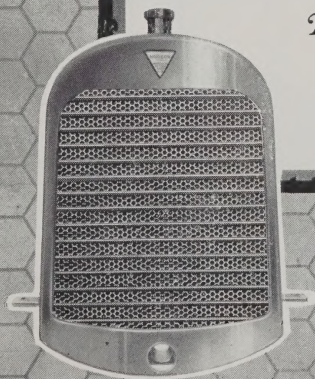
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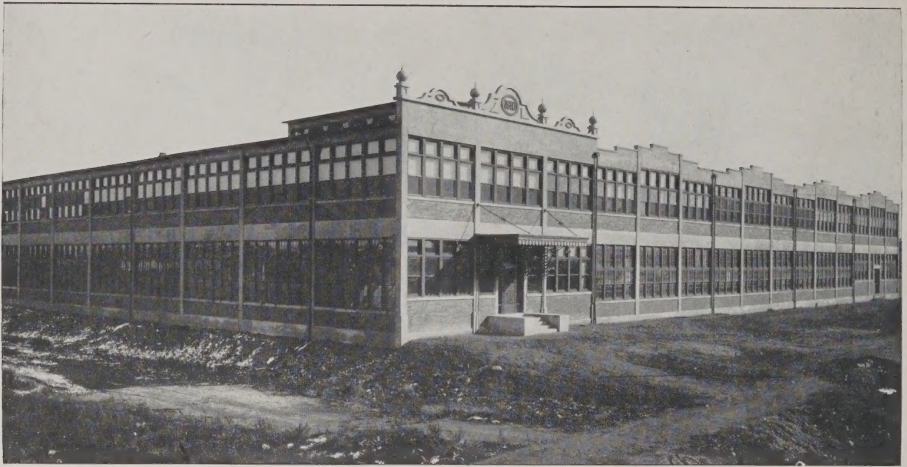
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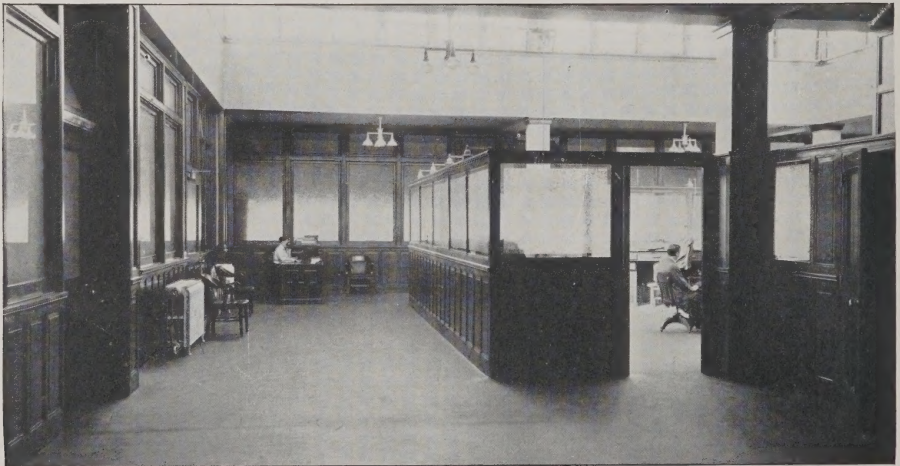
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Office of A. A. Van De Mark, Lockport, N. Y.

THREE REASONS FOR THIS BOOK

FIRST—To give a general outline of the convention, as planned, announcing speakers, artists and choral attractions.

SECOND—To give national publicity to the many who take part and the movement in general.

THIRD—A means of underwriting a large portion of the necessary expense involved in bringing the convention to Lockport.

A word of thanks and appreciation is due and given to those who have so kindly and willingly aided in this undertaking.

The Van De Mark musical activities in Lockport
Began Oct. 4th 1912 Will end Dec. 11th, 1924

PRESERVATION REVIEW

8/04